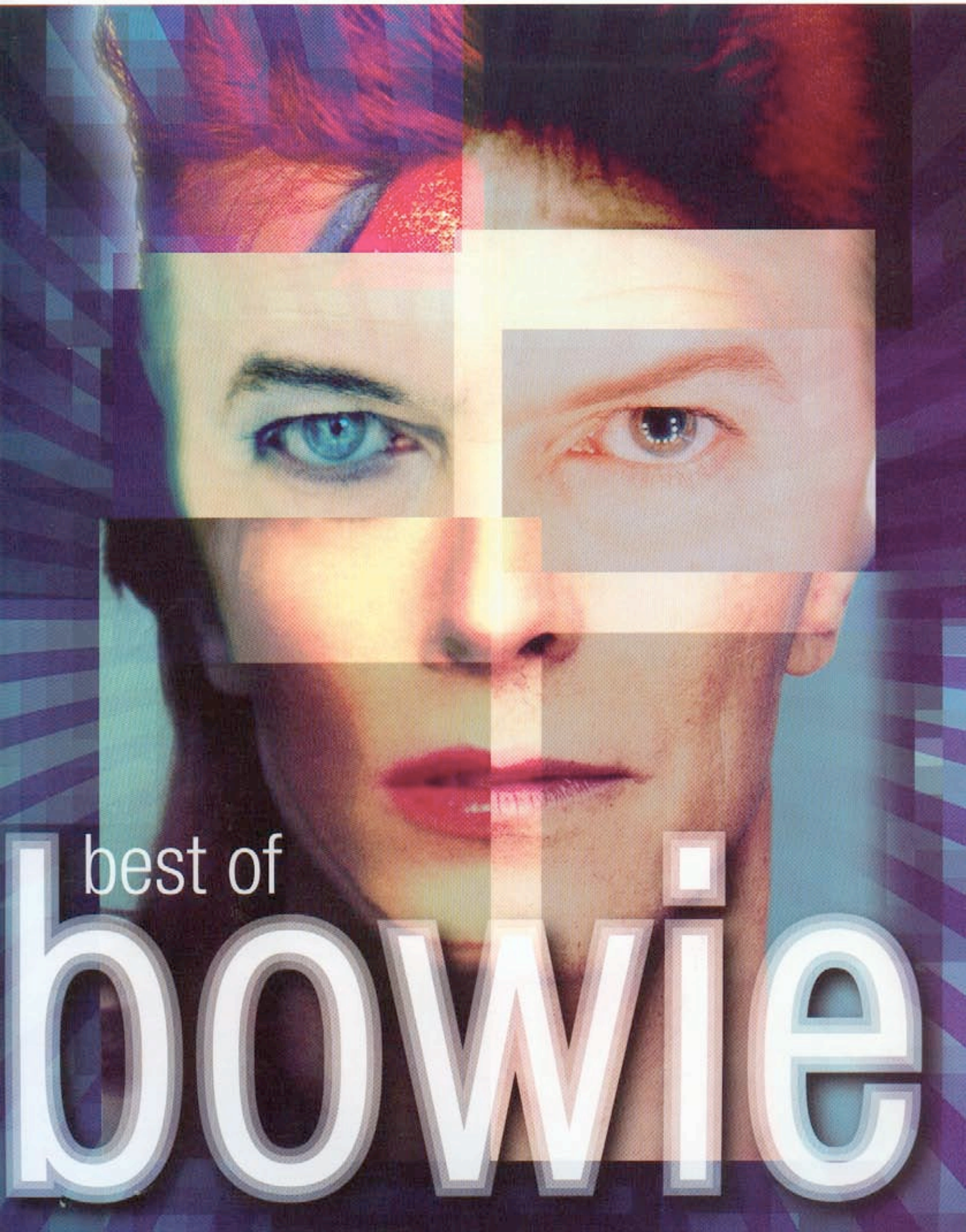


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- |                                |                                       |
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| 14 { Oh! You Pretty Things     | 132 { Under Pressure                  |
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| 19 { Life On Mars?             | 150 { Fashion                         |
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# Space Oddity

Words & Music by David Bowie.

♩ = 68



The first system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures of whole rests. The piano accompaniment is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves. Above the vocal line, three guitar chord diagrams are provided: Fmaj7, Em, and Fmaj7, corresponding to the first three measures of the system.



The second system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: the first measure is a whole rest, the second measure contains the lyrics 'Ground Con-trol—', and the third measure contains the lyrics 'to Ma - jor Tom,—'. The piano accompaniment is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves. Above the vocal line, three guitar chord diagrams are provided: Em, C, and Em, corresponding to the three measures of the system.



The third system of musical notation for 'Space Oddity'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time and contains three measures: the first measure is a whole rest, the second measure contains the lyrics 'Ground Con - trol—', and the third measure contains the lyrics 'to Ma - jor Tom,—'. The piano accompaniment is in 4/4 time and features a complex, rhythmic pattern of eighth and sixteenth notes in both the treble and bass staves. Above the vocal line, two guitar chord diagrams are provided: C and Em, corresponding to the second and third measures of the system.

Am Am/G D/F#

take your pro - tein pills and put your hel - met on. —

C Em

Ground Con - trol — to Ma - jor Tom, —

Ten Nine Eight Seven

C Em Am Am/G

com - mence - ing count - down, en - gines on, check ig - ni - tion and may

Six Five Four Three Two One

D

God's love be with you. — lift-off.

Red.



C E7

This is Ground Con - trol to Ma - jor Tom, you've real - ly made the grade

F Fm C

and the pa - pers want to know whose shirts you wear

F Fm C

Now it's time to leave the cap - sule if you dare

F C

This is Ma - jor Tom to Ground Con - trol

E7 F

I'm step - ping - through the door, and I'm

Fm C F

float - ing in a most - pe - cu - li - ar way, and the stars -

Fm C F

look ve - ry dif - fer - ent to - day, For

Fmaj7 Em7

here am I sit - ting in a tin can, (float - ing round my)



Fmaj7 Em7

far a - bove the world.  
(the moon.)

Bbmaj9 Am9 Gadd9 F

Pla - net Earth is blue and there's no-thing I can do.

C F G A C F G A

Fmaj7 Em7 Aadd9

F G E7(b9)

Ground Con - trol to Ma - jor Tom, — your —

Am Am/G D7/F#

cir - cuits dead, there's some - thing wrong, can you hear me Ma - jor Tom, — can you

C G D.S. al Coda

hear me Ma - jor Tom, — can you hear me Ma - jor Tom? — Can you

Ⓢ Coda

E Repeat ad lib. to fade



# The Man Who Sold The World

Words & Music by David Bowie.

♩ 116



First system of piano accompaniment. Treble clef, 4/4 time. The melody consists of eighth and sixteenth notes. The bass line has whole notes. Chords A7 and Dm are indicated above the staff.

Second system of piano accompaniment. Treble clef, 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has eighth notes. Chord F is indicated above the staff.

Third system of piano accompaniment. Treble clef, 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has eighth notes. Chords Dm and A7 are indicated above the staff.

1. We passed up - on the stair, we  
(Verse 2 see block lyric)

Fourth system of piano accompaniment. Treble clef, 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has eighth notes. Chord Dm is indicated above the staff.

Fifth system of piano accompaniment. Treble clef, 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has eighth notes. Chord Dm is indicated above the staff.

spoke of was - and when. Al - though I was - n't there -

Sixth system of piano accompaniment. Treble clef, 4/4 time. The melody continues with eighth and sixteenth notes. The bass line has eighth notes. Chord Dm is indicated above the staff. The word 'sim.' is written below the staff.

he said I was his friend, — which



came as some sur - prise, — I spoke in - to his




 

eyes, I thought you died a - lone, a —






long, long time a - go. — Oh no, —





 C       F       B<sup>b</sup>m/D<sup>b</sup>

not me, — { I } nev - er — lost con - trol.

*(Lyrics: "I we")*

 F       C       F

You're face — to face — with the

 B<sup>b</sup>m/D<sup>b</sup>      *To Coda*  A<sup>7</sup>

man who sold — the world. —

 Dm       F

1.



2. I laughed and shook his

2.

*D.S. al Coda*

Who knows—

⊕ Coda





Dm A7  
 Ah.  
 Dm F  
 Ah.  
 Dm Repeat ad lib. to fade

*Verse 2:*

I laughed and shook his hand  
 And made my way back home.  
 I searched for form and land  
 For years and years I roamed  
 I gazed a gazely stare  
 At all the millions here  
 We must have died alone  
 A long, long time ago.

Who knows? Not me  
 We never lost control  
 You're face to face  
 With the man who sold the world.

# Oh! You Pretty Things

Words & Music by David Bowie.

♩ = 76

Wake up you sleep-y head,

put on some clothes, shake up your bed, put a-no-ther log on the fire for me,






I've made some break-fast and cof - fee. Look out my win-dow, what do I see? a







crack in the sky, — and a hand reach - ing down to me, all the night-mares came to - day, —







— and it looks as though they're here — to stay. —









What are we com-ing to?








No room for me, no fun— for you, I think a- bout a world— to come,— where the  
*(2° see block lyrics)*






books were found— by the Gol - den Ones,— writ-ten in pain,— writ-ten in awe,— by a—







— puz-zled man who ques-tioned what we were here for.— All the stran- gers— came to -





- day, and it looks as though they're here— to stay.—

B<sup>b</sup>m/F<sup>2</sup>E<sup>b</sup>m7G<sup>b</sup>/D<sup>b</sup>

Oh! You pret - ty things, —

don't you know you're driv - ing your



ma - mas and pa - pas in - sane? —

Oh! You pret - ty things, —



don't you know you're driv - ing your ma - mas and pa - pas in - sane? — Let me make it plain, —



got - ta make way for the Ho - mo Su - pe - ri - or. — Look out at your child - ren.

2.  $G^b$  F G

F  $E^b$   $D^b$  F G

F  $E^b$   $D^b$   $G^b/D^b$   $D^b$   $G^b/D^b$   $D^b$   $G^b/D^b$   $D^b$   $G^b/D^b$   $D^b$   $G^b/D^b$

C  $F/C$  D  $G/D$  rit. F  $F/C$  C

2°:  
 Look out at your children  
 See their faces in golden rays  
 Don't kid yourself they belong to you  
 They're the start of the coming race.

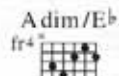
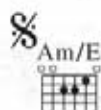
The earth is a bitch  
 We've finished our news  
 Homo sapiens have outgrown their use.  
 All the strangers came today  
 And it looks as though they're here to stay.

Oh! You pretty things *etc.*

# Life On Mars?

Words & Music by David Bowie.

$\text{♩} = 124$



1. It's a God aw - ful small af - fair to the  
(Verse 2 see block lyric)



*Con pedale*






girl with the mou - sy hair. But her mum-my is yel - ling 'no'



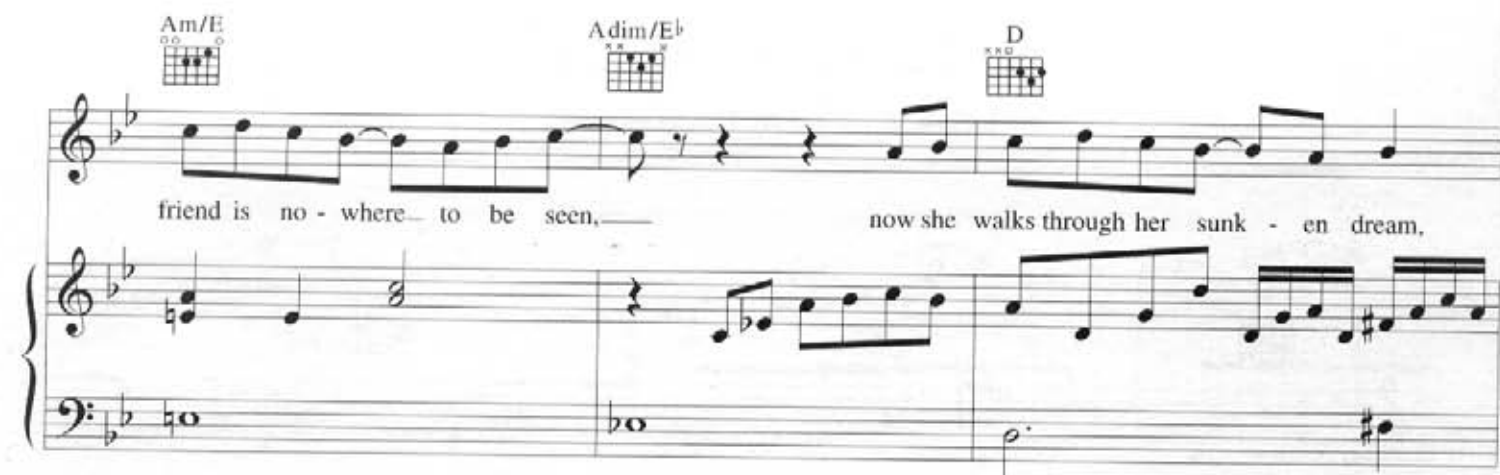
and her dad - dy has told her to go. But her





Am/E  Adim/E $\flat$   D 

friend is no - where - to be seen, — now she walks through her sunk - en dream,



Gm  B $\flat$ /F  C $^7$  

to the seat with the clear - est view and she's



A $\flat$ /E $\flat$   E aug 

hooked to the sil - ver screen. But the film is a sad - d'ning bore



Fm  G $\flat$   D $\flat$  

for she's lived it ten times — or more. She could



 **A<sup>aug</sup>**
 **B<sup>b</sup>m**
 **D<sup>b</sup>7/C<sup>b</sup>**

spit in the eyes — of fools — — — as they ask her to fo - cus on

 **B<sup>b</sup>**
 **E<sup>b</sup>**
 **Gm<sup>7</sup>**

sail - ors fight - ing in the dance hall. Oh man,

 **G<sup>#</sup>aug**
 **F**
 **Fm**

look at those cave - men go, it's the freak - i - est show.

 **Cm<sup>7</sup>**
 **E<sup>b</sup>7**
 **B<sup>b</sup>**

Take a look at the law - man

beat - ing up the wrong guy. Oh, man, won - der if he'll ev - er know

he's in the best sell - ing show.

Is there life on Mars?

*To Coda* ⊕

8va - - -

Chord diagrams:  $E^b$ ,  $Gm^7$ ,  $G^b\text{aug}$ ,  $F$ ,  $Fm$ ,  $Cm^7$ ,  $E^bm^7$ ,  $Gm^7$ ,  $G^b\text{aug}$ ,  $B^b/F$ ,  $Em^7(b^5)$ ,  $F$









*D.S. al Coda*











2. It's on A-

rit.

*Verse 2:*

It's on Amerika's tortured brow that Mickey Mouse has grown up a cow  
 Now the workers have struck for fame 'cause Lennon's on sale again  
 See the mice in their million hordes, from Ibiza to the Norfolk Broads  
 Rule Britannia is out of bounds to my mother, my dog and clowns  
 But the film is a saddening bore 'cause I wrote it ten times or more  
 It's about to be writ again as I ask her to focus on

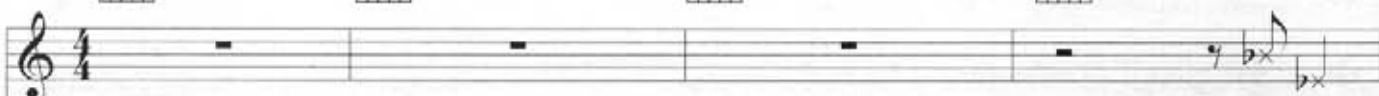
Sailors fighting in the dance hall etc.



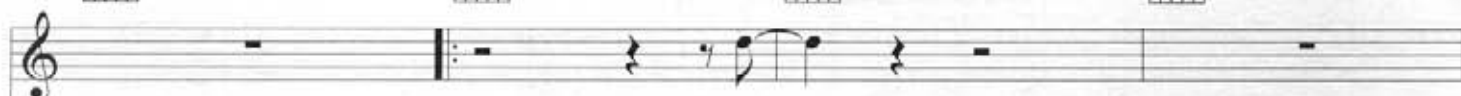
# Changes

Words & Music by David Bowie.

♩ = 112



Oh yeah,



mm.—



1. Still don't know what I— was wait-ing for, and my  
(Verse 2 see block lyric)



F G F C

time was run-ning wild, — a mil-lion dead end streets, and ev-'ry time I thought I'd

Em7 F G

got it made — it seemed the taste was not so sweet. So I

Cmaj7 Dm7 Em7 Ebm7 Dm7

turned my - self to face me, — but I've nev - er caught a glimpse

G Cmaj7 Dm7 Em7 Ebm7






of how the oth - ers must see — the fa - ker, I'm much too

fast to take that test. Ch - ch - ch - ch - chan - ges. Turn and face the strange

— ch - ch - chan - ges, — don't want to be a rich - er man.





Ch - ch - ch - ch - chan - ges. Turn and face the strange. — Ch - ch - chan - ges, —

it's gon - na have to be a dif - ferent man. Time may change

1.     

me, but I can't trace time.

8vb

2.    

time. Strange fas - ci - na - tion, — fas -







   

- ci - nat - ing me, oh, chan - ges — are

tak - ing — the pace I'm go - ing thru. Ch - ch - ch - ch - chan - ges.



Turn and face the strange— ch - ch - chan - ges, — ooh, look out you rock and roll - ers. —















— Ch - ch - ch - ch - chan - ges, Turn and face the strange







— ch - ch - chan - ges, — pret - ty soon — now — you're gon - na get old - er.

Time may change me, but I can't trace time, I said that



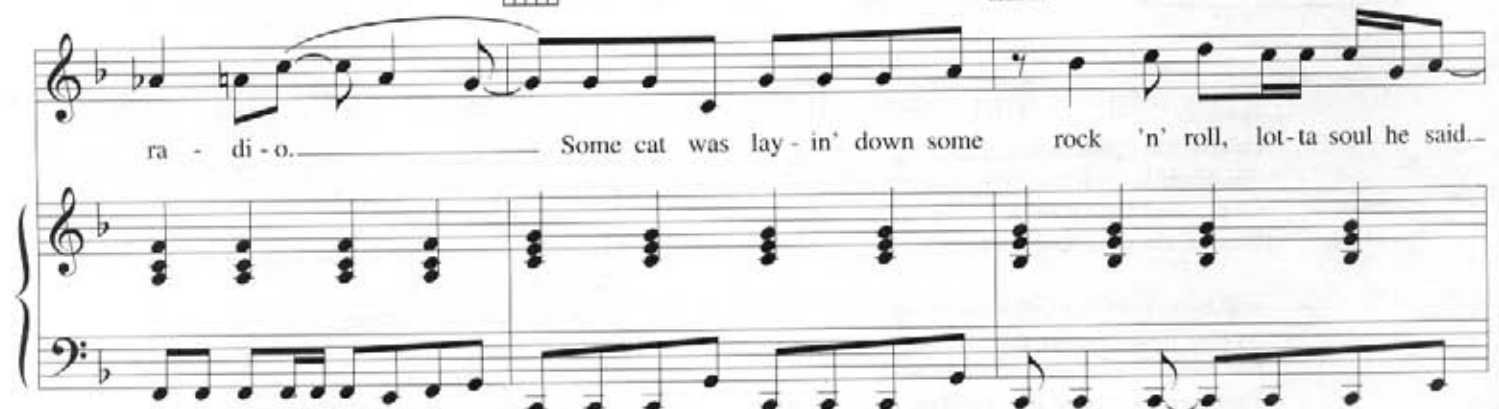
# Starman

Words & Music by David Bowie.

♩ = 96



1. Did-n't know what time it was, the lights were low, I leaned back on my  
(Verse 2 see block lyric)



ra - di - o. Some cat was lay - in' down some rock 'n' roll, lot-ta soul he said.

F A<sup>b</sup> B<sup>b</sup> Gm

Then the loud sound did seem to fade,

F C

— came back like a slow voice on a wave of phase. That weren't no D. J. that was

C7 A G

ha - zy cos - mic jive. There's a

F Dm Am C/G

star - man wait-ing in — the sky, he'd like to come— and meet us but he



C7 F Dm

thinks he'll blow our minds. There's a star - man wait-ing in— the sky, he's

Am C/G C7

told us not to blow it 'cause he knows— it's all worth-while. He told— me,—

Bb Bbm F D/F# Gm C7

— 'Let the chil - dren lose it, — let the chil - dren use it, — let all the chil-dren boo - gie.'

I. Bb F C

— — —

F Gm Am B<sup>b</sup> F C

2.

F Dm Am C/G

Star - man wait-ing in — the sky, he'd like to come — and meet us but he

C<sup>7</sup> F Dm

thinks he'll blow our minds. There's a star - man wait-ing in — the sky, he's

Am C/G C<sup>7</sup>

told us not to blow it 'cause he knows — it's all worth-while. He told — me, —








— 'Let the chil - dren lose it, — let the chil - dren use it, — let all the chil - dren boo - gie.'















La la — la la la la — la la la la — la la la la — la la.

*Verse 2:*

I had to phone someone so I picked on you  
 Hey, that's far out so you heard him too!  
 Switch on the T.V. we may pick him up on channel two  
 Look out your window, I can see his light  
 If we can sparkle he may land tonight  
 Don't tell your poppa or he'll get us locked up in fright.

There's a starman *etc.*

# Suffragette City

Words & Music by David Bowie.

♩ = 140

A

Hey man, oh,— leave me a-lone,— you know,

A F G A

hey man, oh Hen-ry get off the phone,— I got-ta, hey man, I got-ta



B D F G

straight-en my face,— this - mel-low thighed chick— just put my spine out of place.—

A F G A

Hey man, my school-days in - sane,— hey man, my

(2<sup>a</sup> see block lyric)

F G A B

work's down the drain,— hey man, well she's a to - tal blam-blam, she

D F G

said she had to squeeze it but she, and then she. Oh,— don't—

A D F C

lean on me man 'cause you can't af-ford the tick-et. I'm back on Suf-fra-gette Ci -

G A D

- ty. Oh, don't lean on me man 'cause you ain't got time to check it.

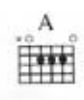
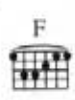
F C G A

You know my Suf-fra-gette Ci - ty is out-ta sight. She's al -

1.

- right. Mm.——

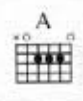
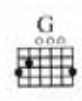
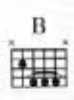
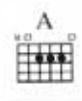
2.



- right.

Oh,

hit me.



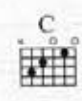
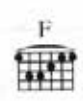
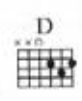
Oh, don't

lean

on me

man

'cause you



can't af - ford the tick - et.

I'm back on

Suf -

fra -

gette

Ci -

G A D

- ty. Oh, don't lean on me man 'cause you ain't got time to check it.



1. F C G

You know my Suf - fra - gette Ci - ty. Don't



2. G A

ty is out - ta sight, oh, — she's al -



A F A

-right. A Suf - fra - gette Ci - ty.









A Suf - fra - gette Ci - ty. I'm back on Suf - fra - gette Ci -





- ty. I'm back on Suf - fra - gette Ci - ty.





A Suf - fra - gette Ci - ty. A Suf - fra - gette Ci -





- ty. A Suf - fra - gette Ci - ty.

F E

A Suf - fra - gette.

1.

Repeat ad lib.

A G

Oh, ——— wham bam thank - you Mam!

2.

A

Suf - fra - gette.

2°

Hey man, oh Henry don't be unkind, go away  
 Hey man, I can't take you this time, no way  
 Hey man, say Droogie don't crash here  
 There's only room for one and here she comes, here she comes.

Oh don't lean on me *etc.*

# Ziggy Stardust

Words & Music by David Bowie.

**♩ = 80**

**G** **D** **Cadd<sup>9</sup>** **G/B** **Am<sup>7</sup>**

**G** **D** **Cadd<sup>9</sup>** **G/B** **Am<sup>7</sup>**

**G** **Bm** **C**

Zig-gy played gui-tar,— jam-ming good—with Weird and Gil-ly, and The Spi-ders from Mars.

**D** **G**

He played it left-hand, but made it too far,

**Em** **Am7** **C**

be - came the spe - cial man, then we were Zig-gy's band,

**G** **Bm** **C**

Zig-gy real-ly sang, — screwed up eyes and screwed down hair - do, like some cat from Ja - pan.  
(2<sup>o</sup> see block lyric)

**D** **G** **Em**

He could lick 'em by smil - ing, he could leave 'em to hang. — They came on so



Am7 C

load - ed man, — well hung and snow white tan, —

A5 G5 F5 E5 F5 E5 F5 G5 A5 G5

So where were the spi - ders while the fly tried to break

F5 E5 F5 E5 F5 E5 F5 G5 A5 G5 F5 E5 F5 E5 F5 G5

— our balls? — With just the beer — light to guide — us, so we

D E G D

bitched a - bout — his fans — and should we crush his sweet hands? — Oh!

1.

Cadd<sup>9</sup> G/B Am<sup>7</sup> G D

Mm. \_\_\_\_\_

2.

Cadd<sup>9</sup> G/B Am<sup>7</sup> G D Cadd<sup>9</sup> G/B Am<sup>7</sup>

Oh yeah. \_\_\_\_\_ Ooh. \_\_\_\_\_

Free time

G D Cadd<sup>9</sup> G

Zig - gy played gui - tar. \_\_\_\_\_

2°  
 Ziggy played for time  
 Jiving us that we were Voodoo  
 The Kids were just crass  
 He was the nazz  
 With God-given ass  
 He took it all too far  
 But boy, could he play guitar.

Making love with his ego  
 Ziggy sucked up into his mind  
 Like a leper Messiah  
 When the kids had killed the man  
 I had to break up the band.

# John, I'm Only Dancing

Words & Music by David Bowie.

♩ = 160



1. An-nie's ve - ry sweet she al - ways eats — her meat and Jo - ey comes — on strong,  
(Verse 2 see block lyric)



bet your life he's put - ting us on. Oh Lawd - y, oh Lawd - y,



you know— I need some lov - ing. Hold— me,

touch— me.



John, I'm on - ly danc - ing.— She turns— me on—



— but I'm on - ly danc - ing.— She turns— me on—





but don't get me wrong,— I'm on - ly danc -



1.

ing.—

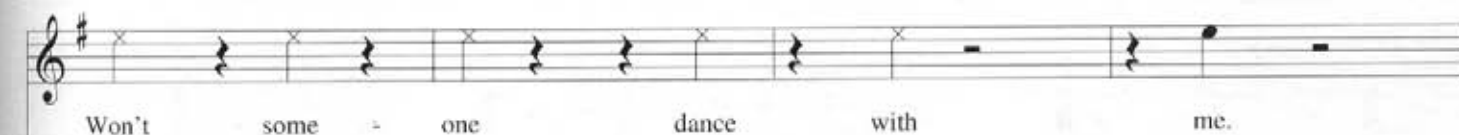
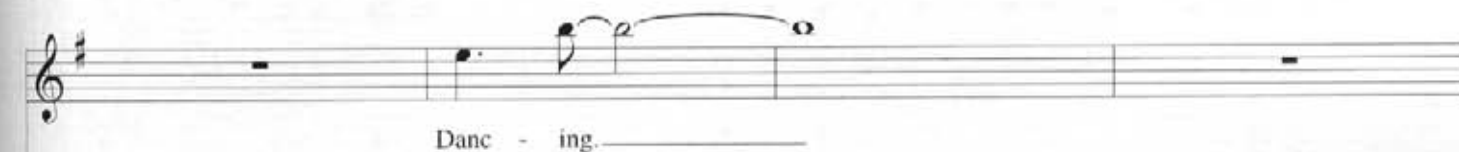
2.



John, I'm on - ly danc - ing.—



She turns— me on— but I'm on - ly danc - ing.—



Touch me!

*Verse 2:*

Shadow love is quick and clean  
 Life's a well-thumbed machine  
 I saw you watching from the stairs  
 You're everyone that ever cared.  
 Oh Lawdy, oh Lawdy  
 You know I need some loving  
 Hold me, touch me.

John, I'm only dancing etc.

# The Jean Genie

Words & Music by David Bowie.

$\text{♩} = 128$

1. Small Jean — Ge — nie — snuck off to the ci — ty, strung out on la — sers and  
(Verse 2 see block lyric)

slash — back bla — zers and ate all your ra — zors while pull — ing the wai — ters.

E A E A



Talk - in' 'bout Mon - roe- and walk - ing on Snow White,



E A E A E A



New York's a go - go and ev - 'ry - thing tastes nice, poor lit - tle Green-ie.



E A E A E



Ooh.


*1<sup>o</sup> only*  
E/B




B



Jean Ge - nie — lives on his back. — The Jean Ge - nie —





loves chim-ney stacks.— He's out - ra - geous, he screams and he bawls.—

Jean Ge - nie,— let your - self go! ———

— — — — —

— — — — —

3. He's

E A E A E A

so sim - ple mind-ed, he can't drive his mo-dule, he bites on— the ne - on,— and

E A E A E A

sleeps in a cap - sule. Loves to be loved,—

E A E A E A

loves to be loved,—

E A E A E A

loves to be loved,—

E A E A E A

E A E A E A

E A E A

E

Oh



— Jean Ge - nie lives on his back. — The Jean Ge - nie loves —

— chim - ney stacks. — He's out - ra - geous, he screams and he bawls. —



Jean Ge - nie, let your - self go! —



1.



Go! — Go! —

2.

D E A E A

Go, go! —

Play 4 times ad lib.

E A E A

E

Verse 2:

Sits like a man but he smiles like a reptile  
 She loves him, she loves him but just for a short while  
 She'll scratch in the sand, won't let go his hand  
 He says he's a beautician and sells you nutrition  
 And keeps all your dead hair for making up underwear  
 Poor little Greenie, ooh!



# Drive-In Saturday

Words & Music by David Bowie.

♩ = 68



1. Let me



put my arms— a - round your head.  
(Verse 2 see block lyric)

Gee it's hot let's go to bed.



Don't for-get to turn on the light.

Don't laugh babe, it - 'll be al - right.

**A** **F#m**



Pour me out an - oth - er phone, I'll ring and see if your friends are home.

**C#m/E** **A** **E**



Per-haps the strange ones in the dome can lend us a book we can read up a - lone. And

**D** **A**



try to — get it on like — once be - fore, when

**D** **A** **F#m** **B7**



peo-ple stared in Jag-ger's eyes — and scored, like the vi-de-o films — we saw. His

name was al - ways Bud - dy and he'd shrug and ask to stay. — She'd

sigh like — Twig the Won - der Kid and turn her face a - way. — She's un -

- cer - tain if she likes him but she knows she real - ly loves him. It's a crash course — for the rav - ers, it's a

*To Coda* ☉

1.

drive - - - in — Sa - tur - day.

*D.S. al Coda*

2. C G/B Am<sup>7</sup> C/G D/F<sup>♯</sup> D/E D D/C

drive - - - in Sa - tur - day. His

♢ Coda

C G/B Am<sup>7</sup> C/G D/F<sup>♯</sup> D C G/B Am<sup>7</sup> C/G

drive - - - in Sa - tur - day. Yeah, yeah.

D/F<sup>♯</sup> D/E D C G/B Am<sup>7</sup> C/G D/F<sup>♯</sup> D/E D

Drive - - - in Sa - tur - day. It's a

*Repeat ad lib. to fade*

*Verse 2:*

Jung the foreman prayed at work  
That neither hands nor limbs would burst  
It's hard enough to keep formation  
Amid this fall out saturation  
Cursing at the Astronette  
That stands in steel by his cabinet  
He is crashing out with Sylvian  
Bureau supply for ageing men  
With snorting head he gazes to the shore  
Where once it raged, the sea that raged no more  
Like the video films we saw.

His name was always Buddy *etc.*

# Sorrow

Words & Music by Bob Feldman, Jerry Goldstein & Richard Gottehrer.

$\text{♩} = 120$   
N.C.

G

C/G

With your long— blond hair— and your

eyes of blue,— the on - ly thing— I ev - er got from you— was

The musical score is written for voice and piano. It begins with a tempo marking of 120 beats per minute and a 'N.C.' (No Chords) instruction. The key signature is one sharp (F#) and the time signature is 4/4. The piano introduction consists of two systems. The first system has a treble clef staff with whole rests and a bass clef staff with a melodic line. The second system has a treble clef staff with a G chord diagram and a bass clef staff with a melodic line. The vocal entry occurs in the third system, with the lyrics 'With your long— blond hair— and your' under the first four measures. The piano accompaniment continues with chords in the treble and a melodic line in the bass. The fourth system continues the vocal line with the lyrics 'eyes of blue,— the on - ly thing— I ev - er got from you— was' and the piano accompaniment.



C G

sor - row, — sor - row, — You

G

act - ed fun - ny tryin' to spend my mo - ney, you're out there play - ing your—  
(2° see block lyric)

C

high class games of sor - row, —

G

sor - row, — You nev - er do what you

know you ought - a, some - thing tells— me you're the de - vil's daught - er.

Sor - row,— sor - row.—

Ooh.—

Chord diagrams: C (C4, E4, G4) and G (B2, D3, F#3, A3).

2. Chord diagram: F (C4, E4, A4).

With your long — blonde — hair — I could - n't

Chord diagrams: G (B2, D3, F#3, A3) and F (C4, E4, A4).

sleep last night. — With your long — blonde — hair. —

*Repeat ad lib. to fade*

2°:

I tried to find her  
'Cause I can't resist her  
I never knew just how much I miss her  
Sorrow, sorrow.

With your long blond hair  
And your eyes of blue  
The only thing I ever got from you  
Was sorrow, sorrow.

# Rebel Rebel

Words & Music by David Bowie.

♩ = 128



(Tacet 1°) Do do do do do do do do.



Do do do do



do do do do.



D E A E D

1. You got your Moth-er in a whirl, she's not sure if you're a

(Verse 2 see block lyric)

E A E D E A E

boy or a girl.— Hey babe, your hair's al - right.—

D E A E D

Hey babe, let's go out to - night.— You like me and I

E A E D E A E

like it all.— We like dan-cing and we look di - vine.—

D E A E D

You love bands when they play it hard.— You want more and you

E A E A D






want it fast.— They put you down, they say I'm wrong.—

Bm E D

You tack - y thing, you put them on.— Reb - el reb - el, you've

E A E D E A E

torn your dress.— Reb - el reb - el your face is a mess.—

Reb - el reb - el, how could they know?— Hot tramp, I







love you so.—— Don't ya.







Do do do do

**1.**  








do do do do.

2.

D E A E D

Do do do do do do do do. Reb - el reb - el, you've

E A E D E A E

torn your dress. — Reb - el reb - el, your face is a mess. —

D E A E D

Reb - el reb - el, how could they know? — Hot tramp, I

E D E A E

love you so. —

D E A E D

You've torn your dress,— your

E A E D E A E

face is a mess.— You can't get e-nough, but e - nough ain't the test.— You've got your

D E A E D

trans - mis - sion and a live wire.— You've got your cue lines and a

E A E D E A E

hand-ful of ludes.— You wan - na be there when they count up the dudes.— And I



D E A E D

love your dress. You're a ju - ven - ile suc - cess,

E A E D E A E

be-cause your face is a mess. So

D E A E D

how could they know, I said how could they know?

E A E D E A E

So what-cha wan - na know Ca - la - mi - ty's child? chi-child,







chi-child, Oh where d'ya wan - na go?— What can I do for you? Looks like I









been there too— be - cause you've torn your dress— and your






face is a mess.—— Oo, your






face is a mess.—— Ooh, ooh, so






how could they know?—






How could they know?—







Do do do do do do do do.

*Verse 2:*

You got your mother in a whirl  
 'Cause she's not sure if you're a boy or a girl  
 Hey babe, your hair's alright  
 Hey babe, let's stay out tonight  
 You like me and I like it all.  
 We like dancing and we look divine  
 You love bands when they play it hard  
 You want more and you want it fast.

They put you down, they say I'm wrong  
 You tacky thing, you put them on  
 Rebel rebel, you've torn your dress  
 Rebel rebel, your face is a mess  
 Rebel rebel, how could they know?  
 Hot tramp I love you so.

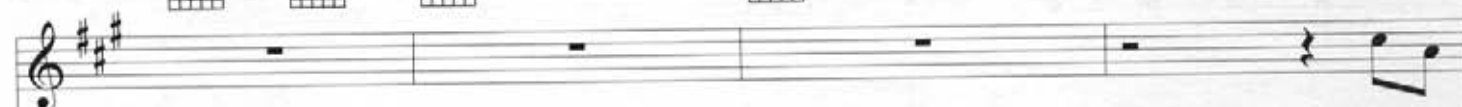
# Diamond Dogs

Words & Music by David Bowie.

♩ 116



*Spoken:* This ain't rock 'n' roll. This is genocide!



1. As they



**A**

pulled you out— of the ox - y - gen tent— you asked for the la - test par -

(Verse 2 see block lyric)

**E**

- ty. With your si - li - cone hump and your ten — inch stump, —

**D**

**A**

dressed like a priest you was, — Tod Brown-ing's freak you was, — Crawl-ing down the al-ley on your


(% see block lyric)

**%**

**E**

hands and knee, — I'm sure you're not pro- tect - ed for it's — plain to see — the



**D**  

dia-mond dogs are poach-ers and they hide be-hind trees.— Hunt you to the ground they will,

**E** 

man-ne - quins— with kill ap - peal.— I'll keep a friend se - rene.—  
(Will they come?)— (Will they come?)

**G**  **A** 

Oh ba-by, come un - to me.— (Will they come?)— Well she's

**D** 

come, been and gone.— Come out of the gar - den ba - by,

**A** **B**

you'll catch your death in the fog.— Young girl,— they

**D** **A** **B**

call them the dia - mond dogs.— Young girl,— they

**D** **A** **1.**

call them the dia - mond dogs.— 2. The

**2, 3.** **E**

Ooh ooh ooh ooh! Call— them the dia - mond dogs.

A 

E 





Ooh ooh ooh ooh! — Call



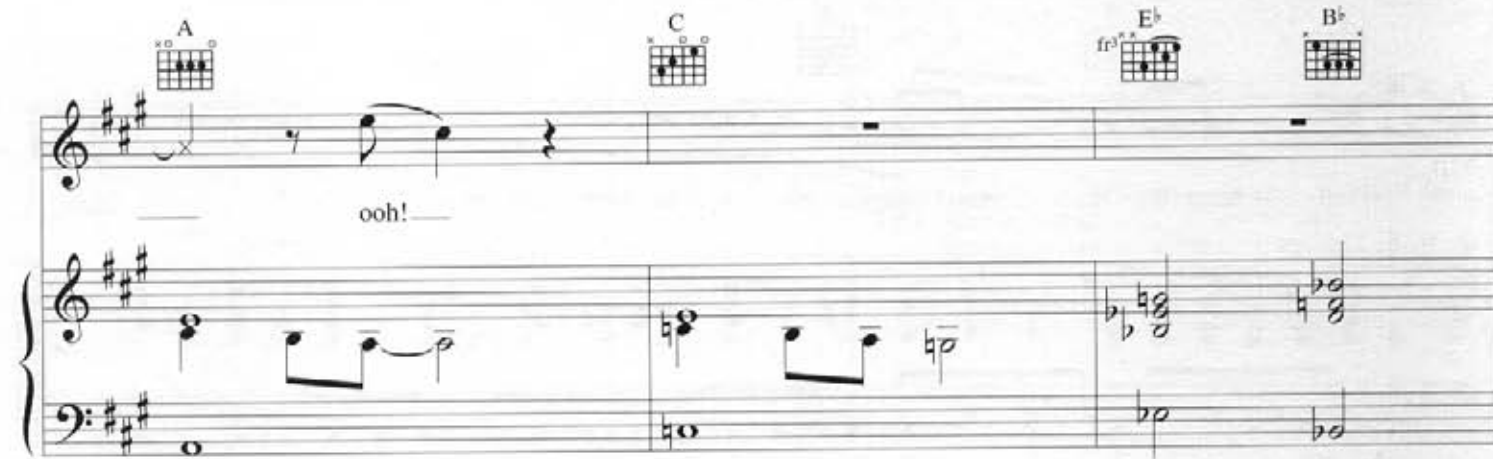
To Coda 





them the dia - mond dogs. — Oh, —



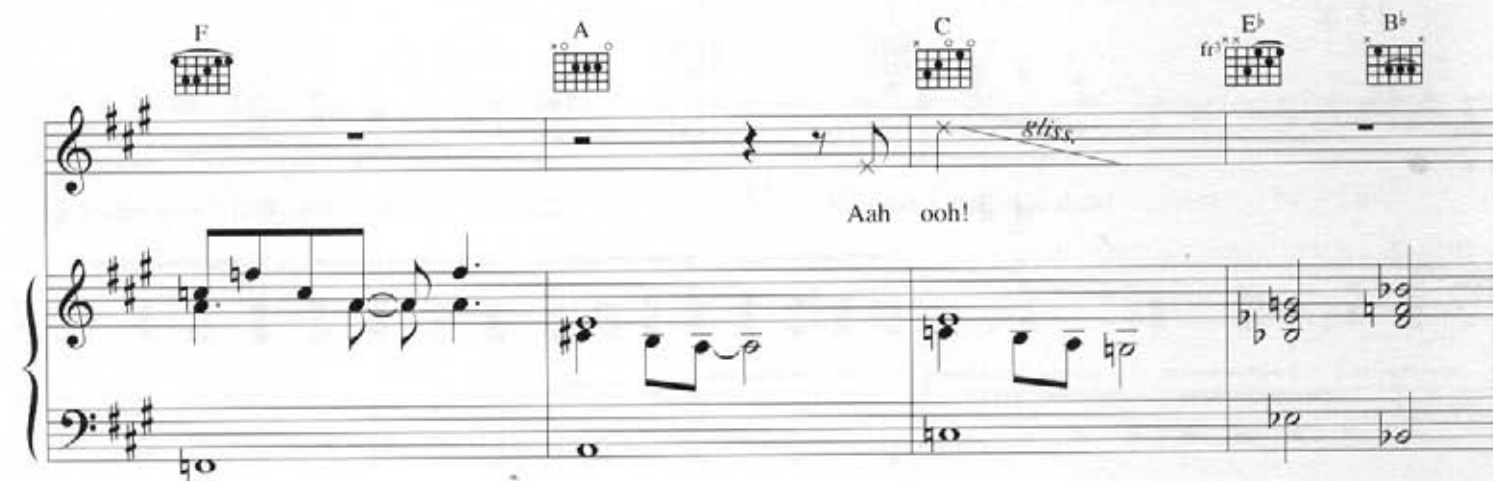
A  C  E<sup>b</sup>  B<sup>b</sup> 

ooh! —



F  A  C  E<sup>b</sup>  B<sup>b</sup> 

Aah ooh!



**F** **A** *D.S. al Coda*

Ooh ooh! 3. In the

**Coda** **A** **E**

Bow wow, woof woof, bow bow, wow. Call

**A**

them the dia - mond dogs. — Dogs! —

**E** **A**

Call — them the dia - mond dogs. — Call


E



them— the, call them. Call— them the dia - mond dogs.


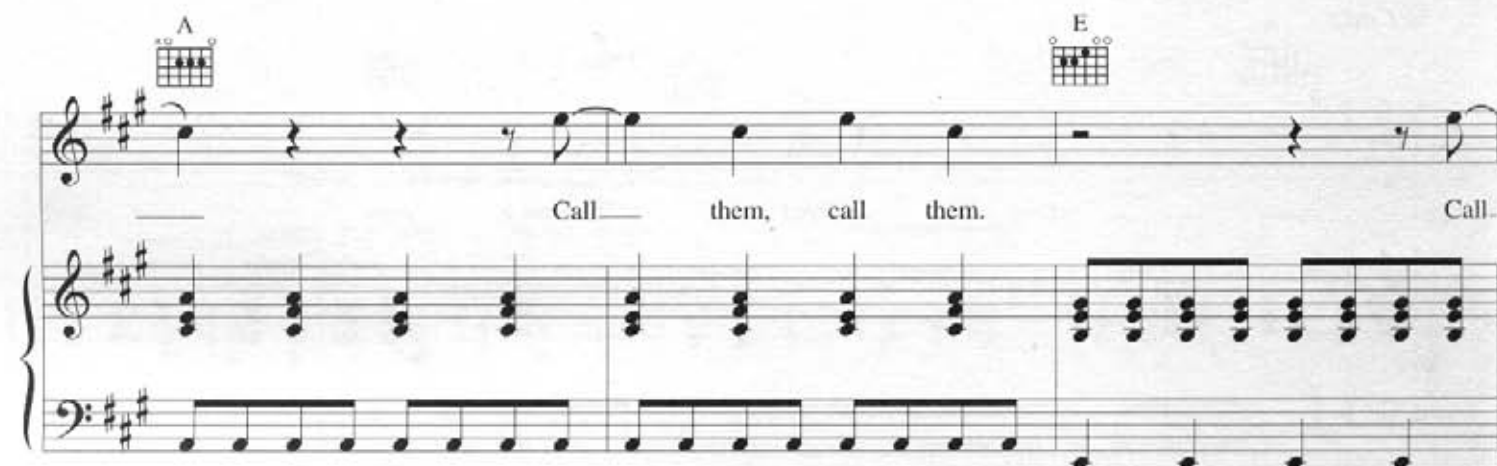


A



Call— them, call them. Call.

E


D




them the dia - mond dogs.— Keep cool.




A




C



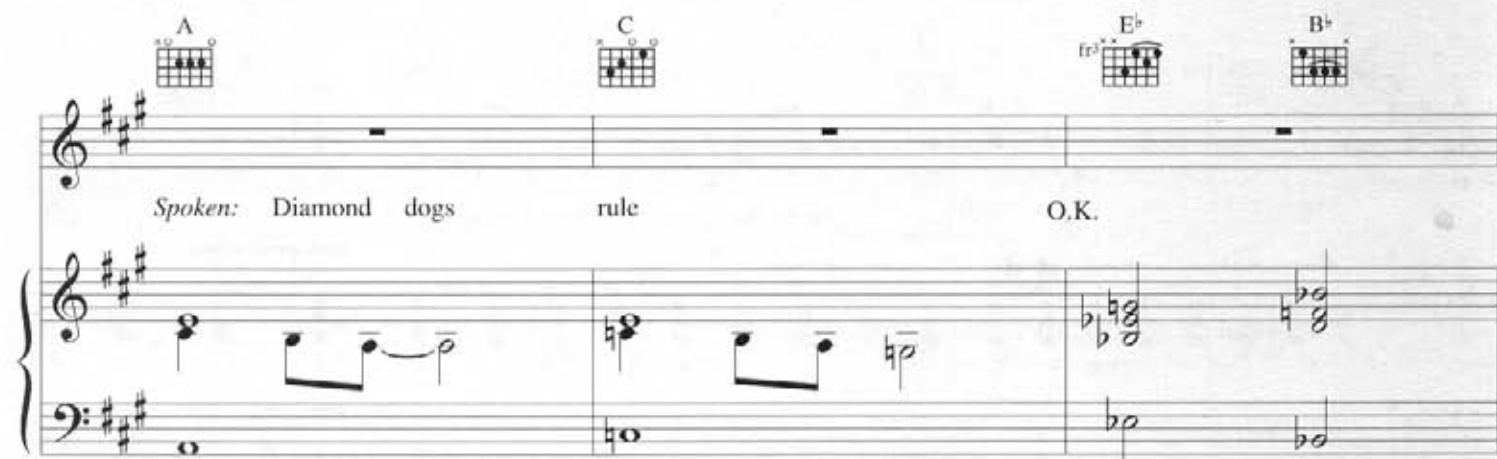
E<sup>b</sup>



B<sup>b</sup>



*Spoken:* Diamond dogs rule O.K.





F A C

E<sup>b</sup> B<sup>b</sup> F A

Hey, hey, hey, hey.

*Repeat ad lib. to fade*

Be - ware of the dia - mond dogs.

*Verse 2:*

Now Halloween Jack is a real cool cat  
And he lives on top of Manhattan Chase  
The elevators broke so he slides down a rope  
Onto the street below, oh Tarzie go man, go.  
Meet his little hussy with his ghost town approach  
Her face is sans feature but she wears a Dali brooch  
Sweetly reminiscent, something Mother used to bake  
Wrecked up and paralyzed, diamond dogs are sableized.

(Will they come?) etc.

*On 8:*

In the year of the scavenger, the season of the bitch  
Sashay on the broadwalk, scurry to the ditch  
Just another future song, lonely little kitsch  
(There's gonna be sorrow) try and wake up tomorrow.

(Will they come?) etc.

# Young Americans

Words & Music by David Bowie.

♩ = 84

C

Dm7

Saxophone

F

G11

G

C

Dm7

F G11 G

C Dm7

1. They pulled in just be-hind the bridge.— He lays her down,— he frowns—

F G11 G

"Gee my life's a fun - ny thing, am I— still too— young?"

C Dm7

2. He kissed her then and there,— she took his ring,— took his ba - bies. It  
(Verse 3 see block lyric)

F G<sup>11</sup> G

took him min - utes, took her no - where, — heav - en knows she'd have ta - ken a - ny - thing.

F<sup>6</sup> G

(All night) She wants the young — A - me - ri - can.  
(He)

C Dm<sup>7</sup>

(Young A - me - ri - can, young A - me - ri - can, she wants the young — A - me - ri - can.  
(he)

1.  
F G<sup>11</sup> G

All right) But she wants the young — A - me - ri - can.

2.

G11

G

Am

G

F

G

right) but he wants the young — A - me - ri - can. —

Do you re - mem - ber

your Pre - si - dent Nix-on?

Do you re - mem - ber

the

F6/9

E7

N.C.

bills you have to pay, — or ev - en yes - ter - day?

Drums



D  Em7 

4. You ain't a pimp and you ain't a hus - tler. A pimp's got a Ca-di and a la-dy got a Chry-sler.



G  A11  A 

Black's got re-spect and whites's got a soul-train. Ma-ma's got cramps and look at your hands-ache.



D  Em7 

5. (I heard the news— to-day— oh boy) I got a suite and you got de-feat—




G  A11  A 

Ain't there a man— who can say no more?— And ain't there a wo-man I can sock on the jaw?— 6. And



**D** **Em7**



ain't there a child I can hold with-out judg - ing? And ain't there a pen that will write be-fore they - die?

**G** **Free time** **All**



Ain't you proud— that you've still got fa - ces? Ain't there one damn song— that can

3

make me break down and cry? —————

*Drums*

**a tempo** **G** **All** **A**



All ————— night I want the young— A - mer - ri - can.

D

Em7

(- can.) (Young A - me - ri - can, young A - me - ri - can, I want the young A - me - ri - can.

G

A<sup>11</sup>

A

Repeat ad lib. to fade

All right) I want the young A - me - ri - can, young A - me - ri -

Verse 3:

All the way from Washington  
 Her bread-winner begs off the bathroom floor  
 "We live for just these twenty years  
 Do we have to die for the fifty more?"

All night etc.

# TVC 15

Words & Music by David Bowie.

♩ = 108

N.C.



Oh oh oh

R.H.

3



oh oh.

Oh oh oh oh oh.

3



Oh oh oh oh oh.

Ooh.

3



1. Up ev - 'ry ev - 'ning 'bout half eight or nine, I give my

(Verse 4 see block lyric)



com-plete at - ten-tion to a ve-ry good friend of mine. He's quad-ro-pho-nic he's a,






he's got more chan-nels. So ho-lo-gram-ic, oh my T V C one five.





2. I brought my ba-by home she, she sat a-round for-lorn. She saw my T V C one

(Verse 3 & 8 see block lyrics)





five, ba - by's gone. She, she crawled right in my, my, my,

she crawled right in my, so ho - lo - gram - ic, oh my T V C one five.

F7 Fm7

Oh, so de - mon - ic, oh my T V C one five.

E 1, 2 G

T V C one five. Tran - - - si - tion.

3. G f#9

Trans - mis - sion.      Tran - si - tion.

A

Trans - mis - sion.

C      D      C

Oh my T V C one five,      oh, oh,      T V C one five.

D

Oh my T V C one five,      oh, oh

C



T V C one five. Oh my T V C one five,



D C




oh, oh, T V C one five. Oh my T V C one five,



D C




oh, oh, T V C one five.

*D.S. and fade on chorus*



*Verse 3:*  
 Maybe if I pray every  
 Each night I sit there pleading  
 "Send back my dream test baby  
 She's my main feature"  
 My TVC one five he  
 He just stares back unblinking  
 So hologramic, oh my TVC one five.

One of these nights etc.

*Verse 4 & %:*  
 One of these nights I may just  
 Jump down that rainbow way  
 Be with my baby, then  
 We'll spend some time together  
 So hologramic, oh my TVC one five  
 My baby's in there someplace  
 Love's rating in the sky  
 So hologramic, oh my TVC one five.

Transition etc.

# Fame

Words & Music by David Bowie, John Lennon & Carlos Alomar.

♩ = 96

Fm7 Cm

B<sup>b</sup> F7

First system of musical notation. The vocal line consists of three measures of whole rests. The piano accompaniment features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand.

Second system of musical notation. The vocal line continues with three measures of whole rests. The piano accompaniment maintains the same rhythmic pattern as the first system.

§

Third system of musical notation. It begins with a repeat sign (§). The vocal line contains the lyrics: "1. Fame— makes a man— take things ov - er. Fame— lets him". Below the lyrics, it says "(Verses 2 & 3 see block lyrics)". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of musical notation. The vocal line contains the lyrics: "loose, hard to swal-low. Fame— puts you there— where things are hol - low." The piano accompaniment continues with the same rhythmic pattern.





Fame. ——— It's not your brain, — it's  
Fame. ———



just the flame — that burns your change to keep you in — sane. —

To Coda ⊕

Fame. ———

Coda section with 3/4 time signature

Fm7



Cm



Bb



First system of musical notation. It includes a vocal line with rests and a piano accompaniment. The piano part features a 3/4 time signature, a key signature of two flats, and a 4/4 time signature. The piano part includes a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand.

F7



Second system of musical notation. It includes a vocal line with rests and a piano accompaniment. The piano part features a 3/4 time signature, a key signature of two flats, and a 4/4 time signature. The piano part includes a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand.

Third system of musical notation. It includes a vocal line with rests and a piano accompaniment. The piano part features a 3/4 time signature, a key signature of two flats, and a 4/4 time signature. The piano part includes a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand.

Fourth system of musical notation. It includes a vocal line with rests and a piano accompaniment. The piano part features a 3/4 time signature, a key signature of two flats, and a 4/4 time signature. The piano part includes a triplet of eighth notes in the right hand and a continuous eighth-note pattern in the left hand.

*D.S. al Coda*

Do be da be da da. Do be da de. Do be da de. Do be da de.

♢ *Coda*



Fame.

Fame, fame, fame, fame, fame, fame, fame,

fame, fame, fame, fame, fame, fame, fame, fame, fame, fame, fame.

*Repeat to fade*

Fame, what's your name?—

*Verse 2:*

Fame, what you like is in the limo  
 Fame, what you get is no tomorrow  
 Fame, what you need you have to borrow  
 Fame.  
 Fame, "Mine, it's mine!" is just his line  
 To bind your time, it drives you to crime  
 Fame.

*Verse 3:*

Is it any wonder I reject you first?  
 Fame, fame, fame, fame  
 Is it any wonder you're too cool to fool?  
 Fame.  
 Fame, bully for you, chilly for me  
 Gotta get a raincheck on pain  
 Fame.

# Golden Years

Words & Music by David Bowie.

108



The first system of musical notation for 'Golden Years' in F# major, 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has three measures of whole rests. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Above the first three measures are guitar chord diagrams for F#, E, and F#.



Gold - en years, —

gold, — whop, whop, whop.

The second system of musical notation. The vocal line begins with the lyrics 'Gold - en years, —' and 'gold, — whop, whop, whop.' The piano accompaniment continues with the same rhythmic pattern. Above the first two measures are guitar chord diagrams for F# and E.



Gold - en years, —

gold, — whop, whop, whop.

The third system of musical notation, which repeats the vocal and piano parts from the second system. Above the first two measures are guitar chord diagrams for F# and E.



F# E F# E F# E

Gold - en years, — gold, — whop, whop, whop.

F# E F# E F# E

Don't let me hear you say life's tak - ing you no - where, — an - gel. —

F# E F# E F# E

Come get up my ba-by. Look at that sky, life's be - gun. Nights are warm and the days are

F# E F# E D Bm7

young. — Come get up my ba-by. There's my ba-by, lost that's all.






Once I'm beg-ging you save her— lit-tle soul, Gold-en years,—








gold, ——— whop, whop, whop. Come get up my ba-by.








Last night they loved you, op-en-ing doors and pull-ing some-strings, an-gel.  
*(% see block lyric)*








Come get up my ba-by. In walked luck and you looked in time. Ne-ver look back, walk tall,— act

fine. Come get up my ba-by. I'll stick with you ba-by for a

thou-sand years. No-thing's gon-na touch you in these gold-en years.

Gold. Gold-en years,

gold, whop, whop, whop. Come get up my ba-by.

Chords: F#, E, F#, E, D, Bm7, D, Bm7, G, C, Am, C#dim, Bm, Em, N.C., To Coda, F#, E, F#, E, F#, E.

Some of these days and it won't be long. Gon-na drive back down where you once be-longed in the

back of a dream car, twen-ty foot long. Don't cry my sweet don't break my heart.

Do-ing al-right but you got-ta get smart. Wish up-on, wish up-on, day up-on day, I'll be-

-lieve oh Lord, I'll be-lieve all the way. Come get up my ba-by. Run for the sha-dows.—

*D.S. al Coda*

Run for the sha - dows. — Run for the sha - dows in these gold - en years. —

⊕ *Coda*

*Repeat ad lib. to fade*

Gold - en years, — gold, — whop, whop, whop.

§:

Don't let me hear you say life's taking you nowhere, angel  
 Come get up my baby.  
 Run for the shadows, run for the shadows  
 Run for the shadows in these golden years  
 I'll stick with you baby for a thousand years  
 Nothing's gonna touch you in these golden years  
 Gold.

Golden years *etc.*



# Wild Is The Wind

Words by Ned Washington.  
Music by Dimitri Tiomkin.

♩ 96

Am

Am/G

F

Dm<sup>7</sup>

G<sup>7</sup>sus<sup>4</sup>

G

E

The musical score is written for piano in 4/4 time, marked with a tempo of 96. It consists of four systems of two staves each (treble and bass clef). The first system begins with an Am chord diagram. The second system features an F chord diagram. The third system includes Dm<sup>7</sup> and G<sup>7</sup>sus<sup>4</sup> chord diagrams. The fourth system contains G and E chord diagrams. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The score concludes with a final E chord in the treble and a whole note in the bass.

Am Dm7

1. Love me, love me, love me, love me, say you do.

Am

Let me fly

Dm7 F/G G

a - way with you. For



F/G G D add9

my love is like the wind,

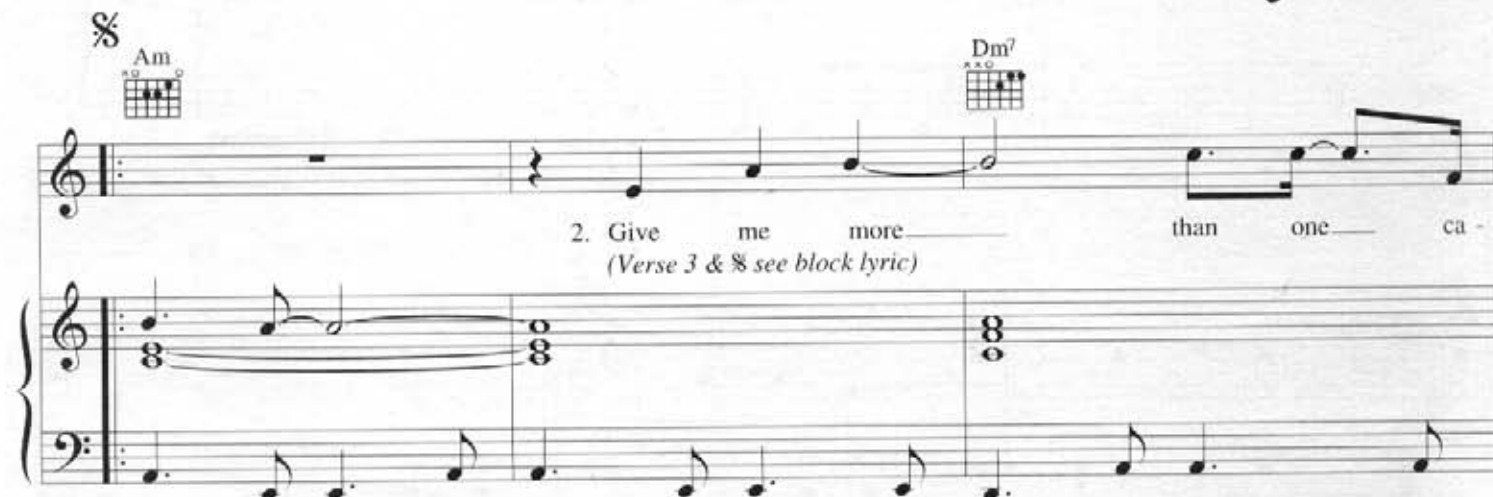
Am  E 

and wild — is the wind. Wild — is the wind.



Am  Dm7 

2. Give me more — than one — ca -  
(Verse 3 & % see block lyric)



Am 

-ress. Sa - tis - fy — this —



Dm7  F/G  G 

hun - - gri - ness. — Let the





To Coda ⊕

wind blow through your heart,



Oh wild is the wind. Wild is the wind.



You touch me.



I hear the sound



**Dm<sup>7</sup>**  **E** 

of man - do - lins. You

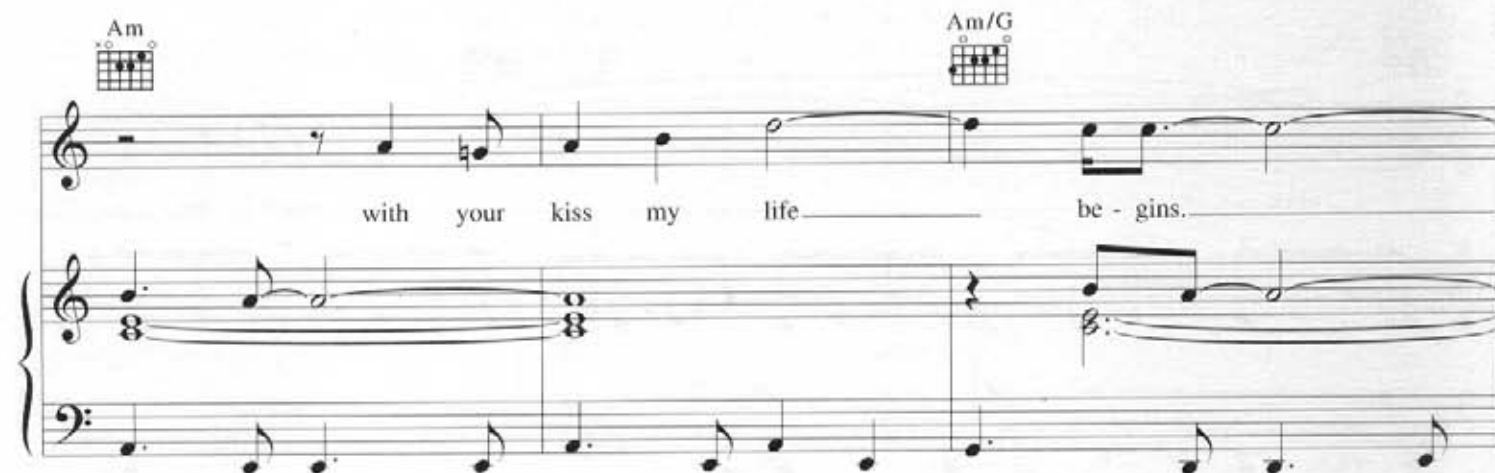


kiss me,



**Am**  **Am/G** 

with your kiss my life be - gins.



**F**  **G** 

You're Spring to me,





Free time

F Em Dm<sup>7</sup> N.C.

all — things to me. Don't you know you're life it -

1. a tempo 2. a tempo D.S. al Coda

-self. - self.

Drums

⊕ Coda

Em Am

And wild — is

Am/G

the wind. Wild — is — the wind.

F

Wild is the wind.

Dm7

Wild is the wind.

G7sus4

G

Wild.

E

Repeat ad lib. to fade

Verse 3 & %:

Like the leaf clings to the tree  
 Oh, my darling cling to me  
 For we're like creatures of the wind  
 Wild is the wind  
 Wild is the wind.

You touch me etc.

# Boys Keep Swinging

Words & Music by David Bowie & Brian Eno.

♩ 120



Hea- ven loves— ya.



The clouds part for— ya.

No- thing stands— in the way.



when you're a boy.—

E7  B<sup>b</sup> 

Clothes al - ways fit ya. Life is a pop of the cher -

D 

- ry when you're a boy. (When you're a boy.)

A  D  A 

You can wear— a un - i-form. (When you're a boy.)— Oth - er boys—

D  G 

check you out. (You get a girl.)— These are your fav - 'rite things. (When you're a boy.)



(Boys)

(Boys)

(Boys keep swing-ing,



boys al - ways— work it out.) —

Un - cage the col - ours,  
(Gtr. solo on D.%)



E7

B<sup>7</sup>

un-furl the flag. Luck just kissed you "hel-lo,"

D

when you're a boy.

E7

B<sup>7</sup>

They'll ne-ver clone—ya. You're al-ways first on the line.

D

when you're a boy. (When you're a boy.)

A

D

You can buy — a home — of your own. — (When you're a boy.) —

A

D

Learn to — drive — and ev - 'ry - thing. — (You'll get your share —

G

A

when you're a boy.)

*D.S. to fade*

# Sound And Vision

Words & Music by David Bowie.

The musical score is written for guitar and piano. It consists of four systems of music, each with a guitar part (top staff) and a piano accompaniment (bottom staff). The key signature is one sharp (F#) and the time signature is 4/4.

- System 1:** The guitar part starts with a G chord (3rd fret, 1st string). The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and sixteenth notes in the right hand.
- System 2:** The guitar part changes to an Am chord (1st fret, 2nd string) and then to a D chord (2nd fret, 4th string). The piano accompaniment continues with the same rhythmic pattern.
- System 3:** The guitar part returns to a G chord. The piano accompaniment remains consistent.
- System 4:** The guitar part starts with a G chord and then changes to an Am chord. The piano accompaniment concludes with a final chord in the right hand.

Chord diagrams are provided for each chord change: G (3rd fret, 1st string), Am (1st fret, 2nd string), and D (2nd fret, 4th string). The piano part includes a 'Red.' (Reduction) marking at the beginning of the fourth system.

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G



Aah



Am



Red.



G



Aah



C6



G



C6



G









Do do do do — do do do do do do do — do do do —




do. —





Don't you won - der some - times



'bout sound and vi - sion? —





First system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar accompaniment in G major. The guitar part consists of a single melodic line in the treble clef.



Second system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar accompaniment in G major. The guitar part consists of a single melodic line in the treble clef.

Blue, blue, e-lectric blue, that's the col-our of my room

Red.



Third system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar accompaniment in G major. The guitar part consists of a single melodic line in the treble clef.

where I will live. Blue, blue,

Fourth system of musical notation, featuring a treble clef staff with a key signature of one sharp (F#) and a guitar accompaniment in G major. The guitar part consists of a single melodic line in the treble clef.

pale blinds drawn all day, no-thing to read, no-thing to say.

Red.

Am G

Blue, blue.

C6 G C6 G

I will sit right down, wait-ing for the gift of sound and

C6 G

vi - sion. — And I will sing,

C6 G

wait-ing for the gift of sound and vi - sion. — Drift - ing in -

Am D Em

- to my so-li - tude, ov - er my head. Don't you won - der some - times

G

'bout sound and

Am D

vi - sion? —

G

Repeat to fade

**Words by David Bowie.**  
**Music by David Bowie & Brian Eno.**

**Words by David Bowie.**  
**Music by David Bowie & Brian Eno.**

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1. 1,  
(Verse 2 see block lyric)

I wish you could swim, —



like the dol - phins, like dol-phins can swim.



Though no- thing,




no - thing will keep us to - geth - er. We can



Am  Em  D 

beat them for ev - er and ev - er.



C  G 

Oh we can be he - roes just for one day.



D 

1. 2.



G 

I, I can re - mem - ber (I re - mem -




  
 - - ber) stand - ing by the wall.



  
 (By the wall) — And the guns —


  
 shot a - bove our heads. (Ov - er our — heads) And we kissed



  
 as though no - thing could fall. — (No - thing could fall. —

C



And the shame— was on the



D



oth-er side. Oh we can beat— them

Am




Em



for ev - er and ev - er,

D




C



then we could be he - roes



G

D

just for one day. —

We can be he -

roes. *Repeat to fade*

*Verse 2:*

I, I will be King  
 And you, you will be Queen  
 Though nothing will drive them away  
 We can be heroes, just for one day  
 We can be us, just for one day.

# Under Pressure

Words & Music by David Bowie, Freddie Mercury, Roger Taylor, John Deacon & Brian May.

♩ = 120

N.C.

The musical score is written for piano and voice. It is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as 120 beats per minute. The score is divided into three systems. The first system has three measures, the second has three measures, and the third has four measures. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. The vocal part features a melody with some sustained notes and lyrics: 'Boom boom bah bah, boom boom bah bay, b - b - boom bah bay bay,'.

Boom boom bah bah, boom boom bah bay, b - b - boom bah bay bay,



D A/D

Pres - sure push - ing down on me, — press - ing

G/D A/D D

down on you — no man ask for. Un - der pres - sure that burns a

A/C# G/B A G/A

build - ing down, splits a fam - 'ly in two, — puts peo - ple on streets.

D A/C# Dsus4/B

Boom bah bah bay, boom bah bah bay, do day dah, do day dah.

**A**  **Gadd9**  3fr

That's O. K. That's the ter - ror of know - ing what this world is a - bout.

**A/G**  **G** 

Watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row - takes me

**A/G**  **G**  **D/F#**  **G**  **A** 

high - er, pres - sure on peo - ple, peo - ple on streets.

**N.C.**  **D** 

Do do do. Ba da ba ba ba. O. K. —

D A/D



Chip - ping a- round, ——— kick my brains on the

G/D A/D D



floor. These are the days ——— it nev - er rains but it pours. ———

A/C# G/B A G/A D



*Vocals ad lib.* Peo - ple on streets,

A/C# Dsus<sup>4</sup>/B A



*(Vocals ad lib.)* peo - ple on streets. It's the

Gadd9



ter - ror of know - ing what this world is a - bout, —

A/G



G



watch - ing some good friends scream - ing "Let me out!" Pray to - mor - row, — take me

A/G



D/F#



G



A



high — high - er. Pres - sure on peo - ple, peo - ple on streets.

G



C



Turned a - way from it all like a blind man,

G C G

sat on a fence but it don't work. Keep com - ing up with love but it's so

C Am F

slashed and torn, — why. Why, — Why? —

A

Love, love, love, love. In -

G D

-san - i - ty laughs, un - der pres - sure we're crack - ing, can't we give our - selves one more



G A G D G A G

chance? Why can't we give love one more chance? Why can't we

D G A G D A/C#

give love, give love, give love, give love, give love, give love, give love, give love. 'Cause

G/B A D A/C#

love's such an old fash - ioned word and love dares you to

Gadd9/B A D A/C# Gadd9/B

care for the peo - ple on the edge of the night and love dares you to









change our way of car - ing a - bout our - selves this is our








last dance. This is our - selves. Un - der pres - sure.




Un - der pres - sure.





Pres - sure.

*Repeat to fade*

*Click*

# Ashes To Ashes

Words & Music by David Bowie.

$\text{♩} = 120$

$B^b m^7$   $A^b$   $E^b m$   $B^b m^7$

1, 2. 3.

$A^b$   $E^b m$   $A^b$

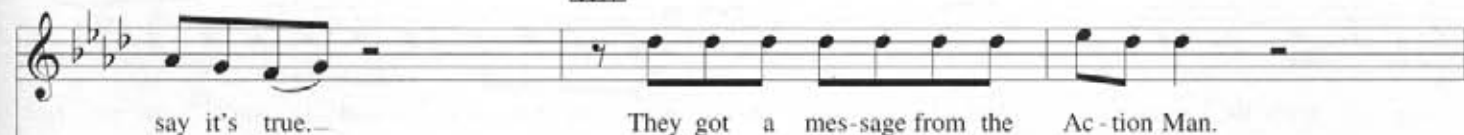
1. Do you re -  
(Verse 2 see block lyric)

$F m^7$

- mem-ber a guy— that's been— in such an ear - ly song?



I've heard a ru - mour from Ground- Con - trol, — oh no, — don't



say it's true. — They got a mes - sage from the Ac - tion Man.



I'm hap - py, hope you're hap - py too. — I've



loved all — I've need - ed love, — sor - did — de - tails fol - low - ing:



**B $\flat$**  **F**

The shriek-ing of no-thing is kill-ing just, pic-tures of Jap girls in

**A $\flat$**

syn - the - sis. — And I ain't got no mo - ney — and I ain't got no hair.

**E $\flat$**  **G $\flat$**

But I'm hop-ing to kick but the pla-net is

**D $\flat$**  **Fm** **G $\flat$**  **A $\flat$**

glow-ing. (echo) Ash-es to ash - es funk to fun - ky.



We know Ma - jor Tom's - a jun - ky. Strung out in hea - vens high hit - ting an

all time low.

*To Coda* ⊕

1, 2. 3.

*D.S. al Coda*

⊕ *Coda*

My ma - ma said, to get things done, you'd





bet - ter not mess with Ma - jor Tom. — My ma - ma said, to





get things done, you'd bet - ter not mess with Ma - jor Tom. —






My ma-ma said, to get things done, you'd bet-ter not mess with Ma - jor Tom. — *Repeat ad lib. to fade*

*Verse 2:*

Time and again I tell myself  
 I'll stay clean tonight  
 But the little green wheels are following me  
 Oh no, not again  
 I'm stuck with a valuable friend  
 I'm happy, hope you're happy too  
 One flash of light but no smoking pistol  
 I've never done good things  
 I've never done bad things  
 I never did anything out of the blue  
 Want an axe to break the ice  
 Want to come down right now.

Ashes to ashes  
 Funk to funky etc.

# Scary Monsters (& Super Creeps)

Words & Music by David Bowie.

♩ = 144



The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). It begins with a whole rest, followed by a half note G#4, a half note F#4, a half note E4, and a half note D4. The piano accompaniment is in bass clef, 4/4 time, with a key signature of three sharps. It begins with a whole rest, followed by a half note G#3, a half note F#3, a half note E3, and a half note D3. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand.



The second system of musical notation. The vocal line continues with a whole rest, followed by a half note G#4, a half note F#4, a half note E4, and a half note D4. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand.

1. She had an

The third system of musical notation. The vocal line begins with a whole rest, followed by a half note G#4, a half note F#4, a half note E4, and a half note D4. The piano accompaniment continues with a steady eighth-note bass line and a melody in the right hand.

E D E

(1.) hor - ror of rooms, she was tired, you can't hide beat.  
 (2.) asked me to stay and I stole her room.

D

When I looked in her eyes, they were blue but no - bo - dy home.  
 She asked for my love and I gave her a dan - ger - ous

E

mind. Well she could - 've been a kil - ler if she  
 Now she's stu - pid in the street and she

D E

did - n't walk the way she do, and she do.  
 can't so - cial - ise. She Well I love.

D  E 

op - ened strange doors that we'd nev - er close a - gain,  
 the lit - tle girl and I'll love her till the day she dies.

D 

She wails, She be - gan to wail, jea - lous - ies scream,  
 Jim - my's gui - tar sound, jea - lous - ies scream,

C  G  D  E 

wait - ing at the light, know what I mean?  
 wait - ing at the light, know what I mean?

B 

Sca - ry mon - sters,



su - per creeps, keep me run - ning,

To Coda  $\Phi$

run - ning scared. Sea - ry mon - sters,

su - per creeps, — keep me run -

- ning, run - ning scared. 2. She scared.

D



E

*D.S. al Coda**Solo ad lib.*

Coda

D



B

*Solo ad lib.*

E

*ad lib.*

A



Oh, oh, oh, oh, oh, oh, oh, oh.

D



B

*Repeat to fade*

Oh, oh, oh, oh, oh, oh, oh, oh.

# Fashion

Words & Music by David Bowie.

♩ = 114

N.C.



Gm 3fr Fm N.C.

-gain and a - gain... It's  
talk - ing this year... (Ooh bop! Fash - ion!) It's

G F N.C. G F

big and it's bland... full of ten - sion and fear...  
love and it's taste - less and I've heard it be - fore... (Ooh bop!)

N.C. G F N.C.

They do it ov - er there but we don't do it here...  
You shout it while you're danc - ing on the dance - floor...

Gm 3fr Fm N.C. Bb 6fr Ab 4fr N.C.

(Ooh bop! Fash - ion!) Fash - ion! Turn to the left.

N.C.      N.C.      N.C.

Fash - ion!      Turn to the right.      Ooh, 2° Fashion      fash - ion!

N.C.      N.C.      N.C.

We are the goon squad and we're com - ing to town,      beep beep!

N.C.      N.C.     

Beep, beep!      *ad lib.*

N.C.          

Lis - ten to me, — don't lis - ten to me, —      talk to me, — don't talk to me, —



Dm F C

dance with me, don't dance with me, no. Beep, beep.

1. F 2. F G F

2. There's a Beep, beep! Ooh bop!

N.C. G F 1, 3. N.C.

Do do do do do do do do. Fa - fa - fa - fa - fash - ion

2, 4. N.C. G F N.C. Repeat to fade

fash - ion! La la la la la la la la.

# Let's Dance

Words & Music by David Bowie.

$\text{♩} = 118$

$E^b$

$E^b7$

Ah, ah, ah, ah.

$B^bsus^4$

$E^b7$

$G^b6$

$B^bm$

1. Let's



dance, put on your red shoes and dance the blues.  
 (2.) dance, for fear your grace should fall.



Let's dance to the song they're play - ing on the  
 Let's dance for fear to - night is all.



ra - di - o. Let's sway, while  
 Let's sway, you could



co - lour lights up your face. Let's  
 look in - to my eyes. Let's




sway, sway, sway\_ through the crowd\_ to an emp - ty space\_ un - der the moon - light, the se - ri - ous moon - light.





(And) If you say run, I'll run with you.







(And) If you say hide, we'll hide.






Be - cause my love for you would break\_



— my heart in two. — If you should fall —

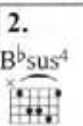


1.  
B<sup>b</sup>sus<sup>4</sup>

in - to my arms (and) trem - ble like a flow - er. —



Let's dance.



2.  
B<sup>b</sup>sus<sup>4</sup>

Let's flow - er. —



Chord diagrams:  $E^b7$ ,  $G^b6$  (3fr),  $B^bm$

N.C. N.C.

Chord diagrams:  $B^bsus^4$

N.C.

1. Let's dance  
(2° Instrumental)  
(3.) sway

put on your red shoes and  
put on your red shoes and

Chord diagrams:  $E^b7$ ,  $G^b6$  (3fr)

dance the blues...  
dance the blues...

Let's sway,  
Let's sway.

Chord diagrams:  $B^bm$

Repeat to fade

un - der the moon - light.  
Let's dance, let's dance, let's dance, let's dance. 3. Lets

The se - ri - ous moon - light.

# This Is Not America

Words & Music by David Bowie, Pat Metheny & Lyle Mays.

♩ = 114



This is not A - me - ri - ca, sha - la - la - la -

(2° only)



- la. Lit - tle piece\_ of you, the lit - tle peace\_ in me will\_



\_ die, for this is not A - me - ri - ca.

Gm 3fr Dm/F E<sup>b</sup>maj<sup>7</sup> Dm/F Gm 3fr

Blos - som fails\_ to bloom\_ this sea - son pro - mise not to\_ stare\_ too\_ long,

Dm/F Em<sup>7b5</sup> Am<sup>7</sup> B<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> 3fr

for this is not the mi-ra-cle. There\_ was a time, a

E<sup>b</sup>maj<sup>7</sup> Cm<sup>7</sup> 3fr Dm

storm that blew so\_ pure, for this could be the big - gest sky, and

Dm<sup>7</sup> Em<sup>7b5</sup> E<sup>b</sup>maj<sup>7</sup>

I could have the faint-est i - dea, for this is not A - me - ri - ca,

Dm<sup>7</sup>

Gm



Dm/F

E<sup>b</sup>m<sup>7b5</sup>

Dm/F



sha-la-la-la-la,

sha-la-la-la-la,

sha-la-la-la-la.

G<sup>#</sup>mD<sup>#</sup>m/F<sup>#</sup>Emaj<sup>7</sup>D<sup>#</sup>m/F<sup>#</sup>

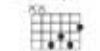
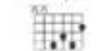
This is not

A-me-ri-ca,

no,—

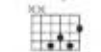
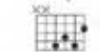
this is not

sha-la-la-la-

G<sup>#</sup>mD<sup>#</sup>m/F<sup>#</sup>Emaj<sup>7</sup>D<sup>#</sup>m/F<sup>#</sup>

-la. snow-man melt-ing from the in-side,—

fal-con spi-rals to the

G<sup>#</sup>mD<sup>#</sup>m/F<sup>#</sup>Emaj<sup>7</sup>D<sup>#</sup>m/F<sup>#</sup>

— ground,—

so blood-y red to-mor-row's clouds,

 4fr
 



a lit-tle piece\_ of you, the lit-tle peace\_ in me\_ will\_

 4fr
 



die, for this is not A - me - ri - ca.


 4fr
 
 4fr

There\_ was a time, a wind that blew so\_ young,

 6fr

for this could be the big - gest\_ sky, and I could have the\_ faint-est i - dea,



E<sup>#</sup>m<sup>7b5</sup>sus<sup>4</sup>E<sup>#</sup>m<sup>7b5</sup>Emaj<sup>7</sup>D<sup>#</sup>m<sup>7</sup>

but this is not A - me - ri - ca.

G<sup>#</sup>mD<sup>#</sup>m/F<sup>#</sup>Emaj<sup>7</sup>D<sup>#</sup>m/F<sup>#</sup>Sha - la - la - la - la,  
(1<sup>o</sup> only)

sha - la - la - la - la,

sha - la - la - la - la.

G<sup>#</sup>mD<sup>#</sup>m/F<sup>#</sup>Emaj<sup>7</sup>D<sup>#</sup>m/F<sup>#</sup>

This is not A - me - ri - ca, no, — this is not, sha - la - la - la,

this is not A - me - ri - ca, no, — this is not.

Repeat ad lib. to fade

# China Girl


Words & Music by David Bowie & Iggy Pop.

♩ = 136

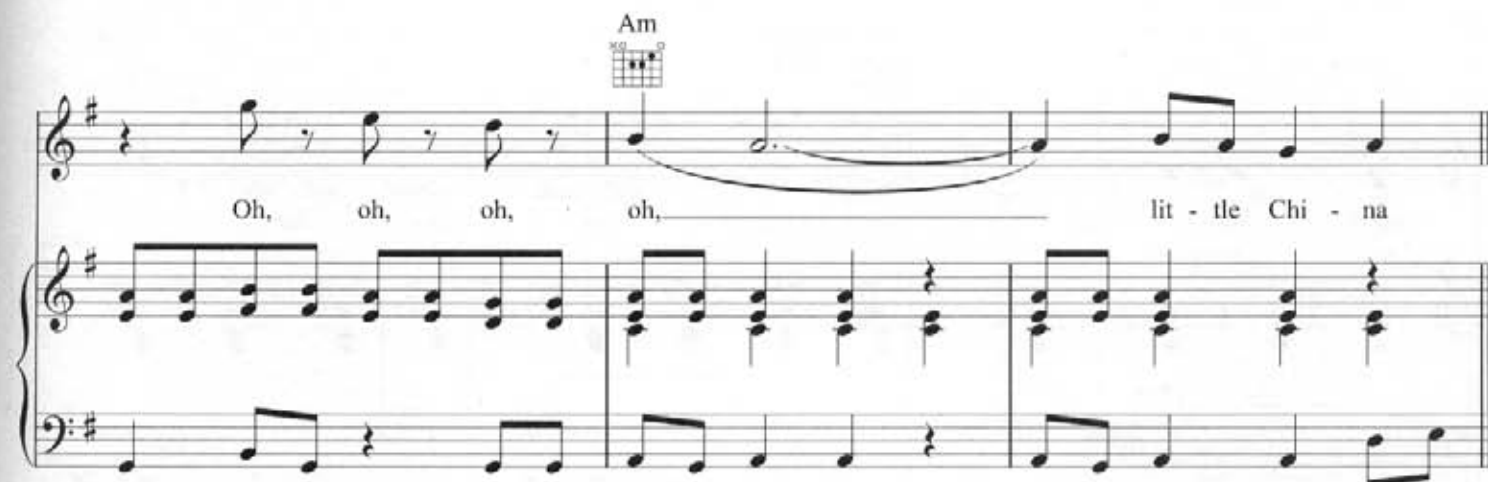
N.C.

The first system of musical notation for 'China Girl'. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains three measures of whole rests. Below it is a grand staff (treble and bass clefs) with a key signature of one sharp. The right hand plays a continuous eighth-note pattern: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#11, G11, A11, B11, C12, D12, E12, F#13, G13, A13, B13, C14, D14, E14, F#15, G15, A15, B15, C16, D16, E16, F#17, G17, A17, B17, C18, D18, E18, F#19, G19, A19, B19, C20, D20, E20, F#21, G21, A21, B21, C22, D22, E22, F#23, G23, A23, B23, C24, D24, E24, F#25, G25, A25, B25, C26, D26, E26, F#27, G27, A27, B27, C28, D28, E28, F#29, G29, A29, B29, C30, D30, E30, F#31, G31, A31, B31, C32, D32, E32, F#33, G33, A33, B33, C34, D34, E34, F#35, G35, A35, B35, C36, D36, E36, F#37, G37, A37, B37, C38, D38, E38, F#39, G39, A39, B39, C40, D40, E40, F#41, G41, A41, B41, C42, D42, E42, F#43, G43, A43, B43, C44, D44, E44, F#45, G45, A45, B45, C46, D46, E46, F#47, G47, A47, B47, C48, D48, E48, F#49, G49, A49, B49, C50, D50, E50, F#51, G51, A51, B51, C52, D52, E52, F#53, G53, A53, B53, C54, D54, E54, F#55, G55, A55, B55, C56, D56, E56, F#57, G57, A57, B57, C58, D58, E58, F#59, G59, A59, B59, C60, D60, E60, F#61, G61, A61, B61, C62, D62, E62, F#63, G63, A63, B63, C64, D64, E64, F#65, G65, A65, B65, C66, D66, E66, F#67, G67, A67, B67, C68, D68, E68, F#69, G69, A69, B69, C70, D70, E70, F#71, G71, A71, B71, C72, D72, E72, F#73, G73, A73, B73, C74, D74, E74, F#75, G75, A75, B75, C76, D76, E76, F#77, G77, A77, B77, C78, D78, E78, F#79, G79, A79, B79, C80, D80, E80, F#81, G81, A81, B81, C82, D82, E82, F#83, G83, A83, B83, C84, D84, E84, F#85, G85, A85, B85, C86, D86, E86, F#87, G87, A87, B87, C88, D88, E88, F#89, G89, A89, B89, C90, D90, E90, F#91, G91, A91, B91, C92, D92, E92, F#93, G93, A93, B93, C94, D94, E94, F#95, G95, A95, B95, C96, D96, E96, F#97, G97, A97, B97, C98, D98, E98, F#99, G99, A99, B99, C100, D100, E100, F#101, G101, A101, B101, C102, D102, E102, F#103, G103, A103, B103, C104, D104, E104, F#105, G105, A105, B105, C106, D106, E106, F#107, G107, A107, B107, C108, D108, E108, F#109, G109, A109, B109, C110, D110, E110, F#111, G111, A111, B111, C112, D112, E112, F#113, G113, A113, B113, C114, D114, E114, F#115, G115, A115, B115, C116, D116, E116, F#117, G117, A117, B117, C118, D118, E118, F#119, G119, A119, B119, C120, D120, E120, F#121, G121, A121, B121, C122, D122, E122, F#123, G123, A123, B123, C124, D124, E124, F#125, G125, A125, B125, C126, D126, E126, F#127, G127, A127, B127, C128, D128, E128, F#129, G129, A129, B129, C130, D130, E130, F#131, G131, A131, B131, C132, D132, E132, F#133, G133, A133, B133, C134, D134, E134, F#135, G135, A135, B135, C136, D136, E136, F#137, G137, A137, B137, C138, D138, E138, F#139, G139, A139, B139, C140, D140, E140, F#141, G141, A141, B141, C142, D142, E142, F#143, G143, A143, B143, C144, D144, E144, F#145, G145, A145, B145, C146, D146, E146, F#147, G147, A147, B147, C148, D148, E148, F#149, G149, A149, B149, C150, D150, E150, F#151, G151, A151, B151, C152, D152, E152, F#153, G153, A153, B153, C154, 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B665, C666, D666, E666, F#667, G667, A667, B667, C668, D668, E668, F#669, G669, A669, B669, C670, D670, E670, F#671, G671, A671, B671, C672, D672, E672, F#673, G673, A673, B673, C674, D674, E674, F#675, G675, A675, B675, C676, D676, E676, F#677, G677, A677, B677, C678, D678, E678, F#679, G679, A679, B679, C680, D680, E680, F#681, G681, A681, B681, C682, D682, E682, F#683, G683, A683, B683, C684, D684, E684, F#685, G685, A685, B685, C686, D686, E686, F#687, G687, A687, B687, C688, D688, E688, F#689, G689, A689, B689, C690, D690, E690, F#691, G691, A691, B691, C692, D692, E692, F#693

Am



Oh, oh, oh, oh, lit - tle Chi - na



G



Am



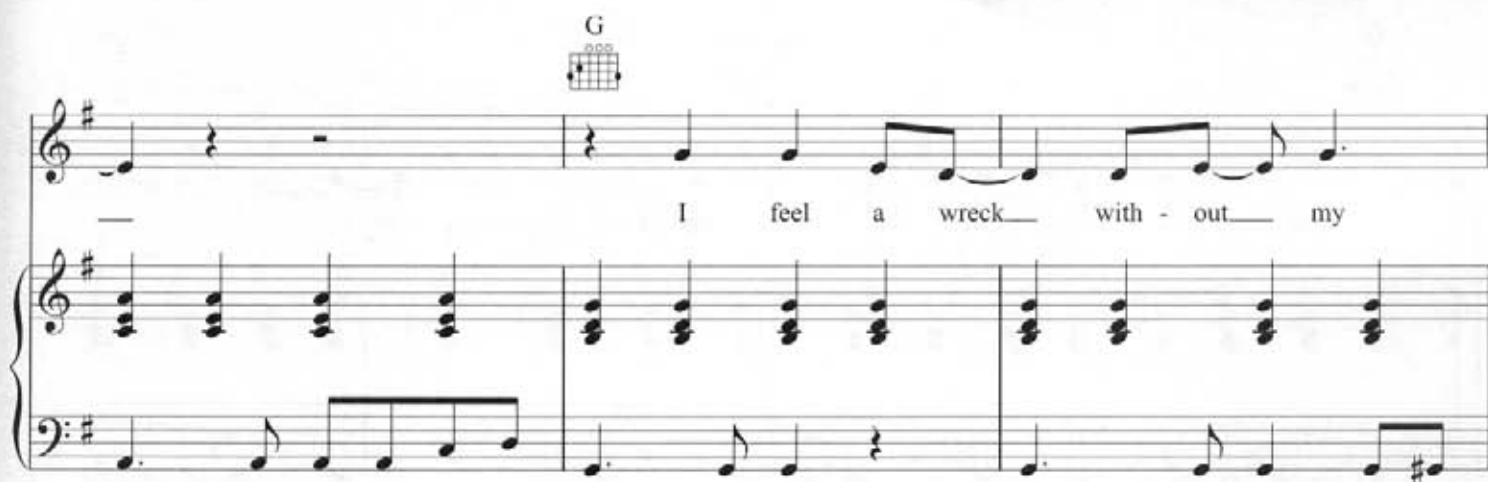
Girl.) I could es - cape this feel - ing with my Chi - na Girl...



G



I feel a wreck with - out my



Am



Em



lit - tle Chi - na Girl. I hear her



G



heart beat - ing loud as thun - der.

Am



B



Saw these stars crash - ing.

G



Am



I'm a mess with - out my lit - tle Chi - na Girl.

G



Am



Wake up in the morn - ing; where's my lit - tle Chi - na Girl?

Em



G



I hear our hearts beat - ing loud as thun - der.

Am



B



I saw these stars crash - ing down.

G



Fdim



I feel tra - gic like I'm Mar - lon Bran - do

Em





D

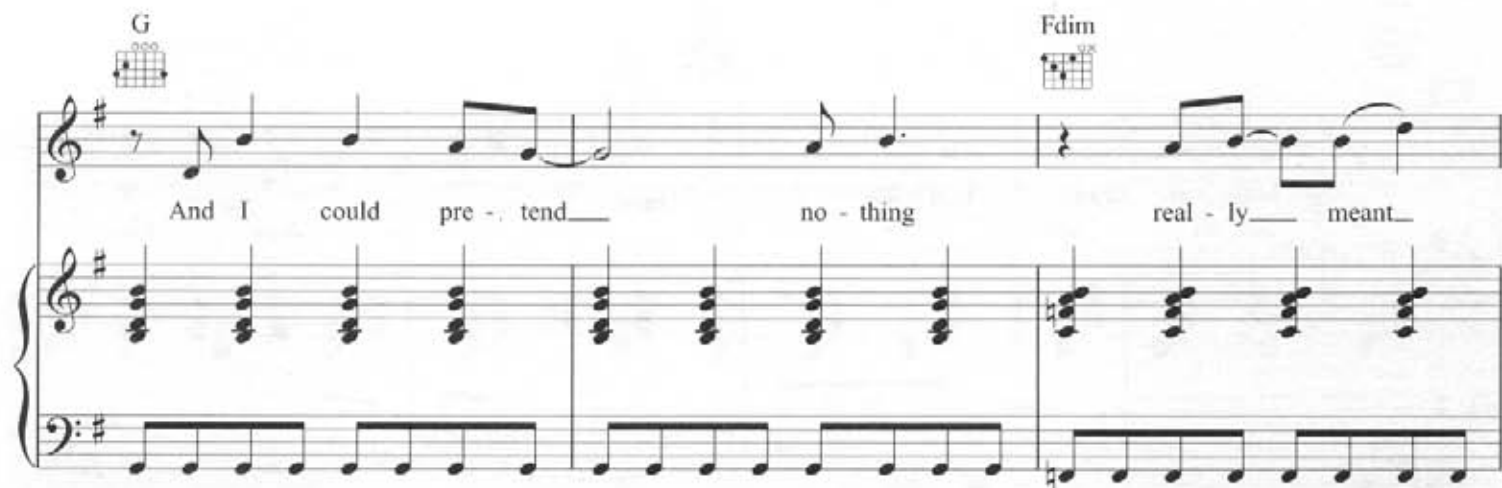


when I look at my Chi - na Girl.



G  Fdim 


And I could pre - tend no - thing real - ly meant



Em 

too much when I look at my Chi - na Girl



D  Em 



8<sup>va</sup>

D  D/C#  C 



B  Em 

I stum - ble in - to town\_

D  D/C#  C 

just like a sac - red cow, vis - ions of swa - sti - ka's\_ in my head,

B  Em 

plans for ev - 'ry - one. It's in the white\_ of my

D  D/C#  C 

eyes...

B  Em 

My lit - tle Chi - na Girl,

D  D/C#  C 

you should - n't mess with me; I'll ru - in ev - 'ry - thing you are.

B  Em 

You know, I'll give you te - le - vi - sion,

D  D/C#  C 

I'll give you eyes of blue; I'll give you a man who wants to rule.

B  



— the world. And when I get ex - cit - ed,



Fdim  Em 

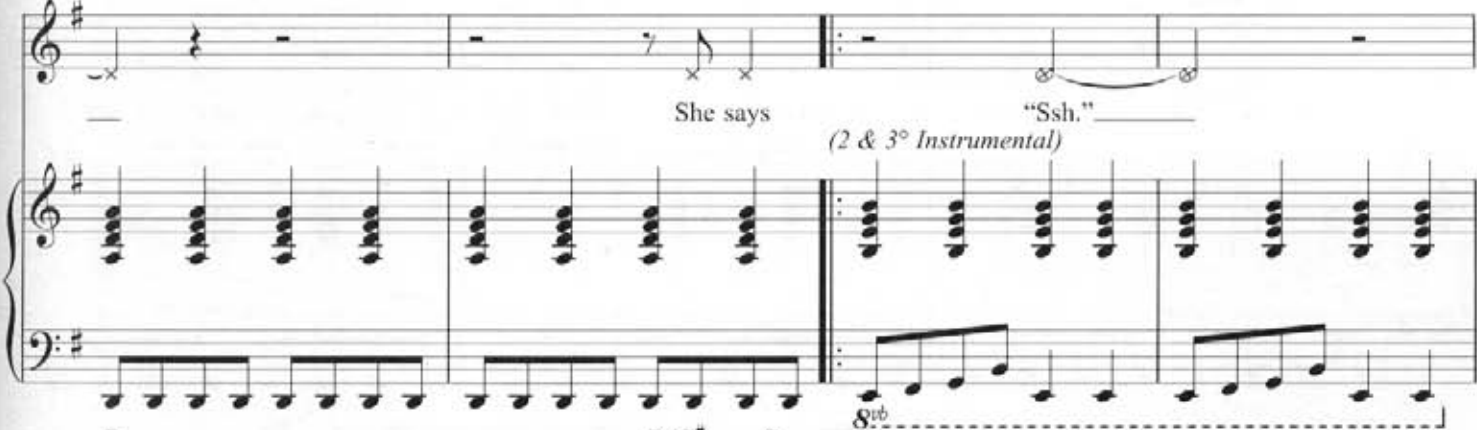
my lit - tle Chi - na Girl says "Oh ba - by, just you shut your mouth!"



D  Em 

She says "Ssh."

(2 & 3° Instrumental)



D  D/C#  C 

She says "Ssh."



**B**

1. 2. 3.

She says

**G**

And when I get ex - ci - ted, my lit - tle Chi -

**Fdim**

na Girl says "Oh ba - by, just you shut your

**Em**

1. 2.

mouth!" She says (2<sup>o</sup> Instrumental)

**D**

**Em**

8<sup>vb</sup>



D 
 D/C# 
 C 

"Ssh." She says.

(8)

B  1. 2.

G  Am  (Oh, oh, oh, oh, lit - tle Chi - na

G  Am  Girl. Oh, oh, oh, oh, lit - tle Chi - na *Repeat to fade*

# Modern Love

Words & Music by David Bowie.

♩ = 180

4 4

Guitar (dampened strings) 4

add Drums 4

♩ = ♩

D/E Em D/C Dsus<sup>4</sup>/C

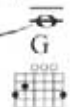
Spoken: I know when to go out. I know when to stay in,

D Dsus<sup>4</sup> D/E Em

get things done. get things done.



1. I catch the pap - er - boy, but  
2. There's no sign - of life, it's






things don't real - ly change... I'm stand - ing in the wind,  
just the pow'r to charm... I'm ly - ing in the rain,




but I nev - er wave bye - bye.  
but I nev - er wave bye - bye.




But I try, I

G  Em<sup>7</sup>  Em  1.

try.



2.  C

Nev - er gon - na fall for (mod - ern love,) walks be - side me.



D<sup>7</sup>  D  Em<sup>7</sup>  Em 

(Mod - ern love,) walks on by. (Mod - ern love,)



Fmaj<sup>7</sup>  F 

gets me to the church on time.



C

(Church on time,) ter - ri - fies me. (Church on time,)

D7 D

Em7 Em

makes me par - ty. (Church on time,) puts my trust in

Fmaj7 F C

God and man. (God and man,)

D7 D

no con - fes - sion. (God and man,) no re - li - gion.



Em<sup>7</sup> Em Fmaj<sup>7</sup> F

(God and man,) don't be - lieve on mod - ern love.

D/E Em D/C Dsus<sup>4</sup>/C

D Dsus<sup>4</sup> D/E Em

C

3. Instrumental 4. It's not real - ly work, it's just the pow - er to

G Am<sup>7</sup> Am  
 charm. Still stand - ing in the wind, but I nev - er wave bye -  
 bye.  
 But I  
 try, I try.  
 1. 2.  
 D.S. repeat Chorus to fade  
 Nev - er gon - na fall for

G  
 Am<sup>7</sup>  
 Am  
 E7  
 E  
 F  
 C  
 G  
 Em<sup>7</sup>  
 Em

# Blue Jean

Words & Music by David Bowie.

♩ = 123



N.C.



N.C.



1. Blue Jean, I just met a girl named Blue.  
2. One day, I'm gon-na write a po-em in a

The first system of musical notation for 'Blue Jean' is in 4/4 time with a key signature of one sharp (F#). It features a vocal melody line, a piano accompaniment with chords and a bass line, and guitar chords (C, G, D) with 'N.C.' (No Chord) markings. The lyrics are: '1. Blue Jean, I just met a girl named Blue. 2. One day, I'm gon-na write a po-em in a'.

— Jean. Blue Jean, she got a cam-ou-flage face and no mo-  
let-ter. One day, I'm gon-na get the fa-cul-ty to-

The second system of musical notation continues the song. The lyrics are: '— Jean. let-ter. Blue Jean, One day, she got a cam-ou-flage face and no mo- I'm gon-na get the fa-cul-ty to-'. The piano accompaniment continues with a steady bass line and chords.



-ney. Re-mem-ber, they al-ways let you down when you  
-geth-er. Re-mem-ber, like ev-'ry-bo-dy has to wait in

The third system of musical notation concludes the song. The lyrics are: '-ney. Re-mem-ber, they al-ways let you down when you -geth-er. Re-mem-ber, like ev-'ry-bo-dy has to wait in'. The piano accompaniment continues with a steady bass line and chords.

need 'em.  
line.

Oh Blue Jean,  
Oh Blue Jean,

is hea - ven a - ny sweet - er than Blue  
look out world, ah you know I've got

D

C

N.C.

Jean?  
mine.

She got a  
She got

po - lice bike.  
La - tin roots.

D

C

G

A

N.C.

N.C.

N.C.

She got a turned up nose.  
She got ev - 'ry - thing.

Some - times I feel like,

F#m

A

(oh, \_\_\_\_\_ the whole hu - man race) —

jazz - in' for Blue Jean.

F#m  A 

(Oh, \_\_\_\_\_ and when my Blue Jean's blue)



F#m 

Blue Jean can send me. (Oh, \_\_\_\_\_ some - bo - dy send me.)



A  F#m 

Some - bo - dy send me. (Oh, \_\_\_\_\_)



1. C  N.C.  N.C. 2. C  N.C.  N.C.

To Coda  \_\_\_\_\_ some - bo - dy send me.)





G7omit3

*D.S. at Coda*

Some-times I feel like

♢ Coda A

F#m

Some - bo - dy, some - bo - dy, (oh, \_\_\_\_\_)

A

F#m

— some - bo - dy send me) some - bo - dy send me. (Oh, \_\_\_\_\_)

C

N.C.

G

N.C.

C

N.C.

G/B

E

— some - bo - dy send me.)

# Dancing In The Street

Words & Music by Marvin Gaye, Ivy Hunter & William Stevenson.

$\text{♩} = 130$

B



Call - in' out a - round the world, are you rea - dy for a brand new beat?

Sum - mer's here and the time is right for

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danc - ing in the street, they're danc - ing in Chi - ca - go,

down in New Or - leans, in New York Ci -

- ty. All we need is mu - sic, sweet mu -

- sic, there'll be mu - sic ev - 'ry- where. There'll be

B7



swing - ing, sway - ing, re - cords play - ing, danc - ing in the street. Oh,

D#7



G#m



it does - n't mat - ter what you wear just as long as you are there, so come on,

C#7



F#7



ev - 'ry guy grab a girl, ev - 'ry - where a - round the world, there'll be danc -

B



- ing, danc - ing in the street. It's an

in - vi - ta - tion a - cross the na - tion, a chance for folks\_ to meet. There'll be

laugh - ing and sing - ing and mu - sic swing - ing, danc - ing in the street. Phi - la - del - phi - a, P. A.,

N.C.  
Bal - ti - more and D. C. now, don't for - get the mo - tor

ci - ty, on the streets of Bra - zil. Back in the U. S. S. R.,

B

N.C.



don't mat-ter where you are. All we need is mu-

E

- sic, sweet mu - sic, there'll be mu - sic ev - 'ry where. There'll be

B7

swing - ing, sway - ing, re - cords play - ing, danc - ing in the street. Oh,

D#7

G#m

it does - n't mat - ter what you wear just as long as you are there,

so come on, ev - 'ry guy, grab a girl, ev - 'ry - where a -

C#7 F#7

-round the world, they'll be danc - ing, danc - ing in the street,

B

lay down in L. A. a - cross in Chi - na too, don't you know they'll be danc -

B

(for ever and a day,) danc - ing in the street, - ing.

Repeat ad lib. to fade

# Absolute Beginners

Words & Music by David Bowie.

♩ = 114

**System 1:**

- Chords: D, G/D, D, G/D
- Vocal: Ba - ba - ba ooh, ba - ba - ba

**System 2:**

- Chords: A, Asus<sup>4</sup>, G/A, A, Asus<sup>4</sup>, G/A
- Vocal: ooh, ba - ba - ba ooh, ba - ba - ba

**System 3:**

- Chords: D, G/D, D, G/D
- Vocal: ooh, ba - ba - ba ooh, ba - ba - ba

A Asus<sup>4</sup> G/A A Asus<sup>4</sup> G/A

ooh, ba - ba - ba ooh, ba - ba - ba

D Bm

ooh. I've no - thing much to of - fer,  
No - thing much could hap - pen,

Amaj<sup>7</sup> Edim/G F#7b9

there's no - thing much to take,  
no - thing we can't shake,

G D

I'm an ab - so - lute be - gin - ner,  
well we're ab - so - lute be - gin - ners,

C  Bm  Em  A 

but I'm ab - so - lute - ly sane.  
with no - thing much at stake.



D  Bm7 

As long as we're to - ge - ther,  
As long as you're still smil - ing,



Amaj7  Edim/G  F#7b9 

the rest can go to hell,  
there's no - thing more I need,



G  G6  D 

I ab - so - lute - ly love you,  
I ab - so - lute - ly love you,







Bm



but we're ab - so - lute be - gin - ners,  
but we're ab - so - lute be - gin - ners.



3fr

With eyes com -  
But if my love is

D



F#



- plete - ly op - en, —  
your love,

A



Asus<sup>4</sup>/<sub>2</sub>



A



but ner - vous all the same.  
we're cer - tain to suc - ceed.

If our  
If our

**D**

**G** 3fr

love song — could fly — ov - er moun - tains, —  
 love song — could fly — ov - er moun - tains, —

**Bm**

could laugh — at the o - cean, — just like the  
 could sail — ov - er heart - aches, — just like the

**F#7**

**Asus<sup>4/2</sup>**

**A**

**D**

films, there's no rea - son  
 films, if there's rea - son }

**G** 3fr

to feel — all the hard times, to lay — down the




**1.**   

hard lines, it's ab - so - lute - ly true. Ba - ba - ba

**2.**  

true.

**1, 3.**    **2, 4.** 

*Repeat ad lib. to fade*

**Words & Music by David Bowie.**

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Striped with blood and em - blazed tat - too.






Streak - ing ca - th - dral spire they say, they say,






they say; he has no brain. They say;





he has no mood. They say; he was







born a - gain. — They say; — look at him climb. They say






"Jump!" They say






"Jump!"






They say;—

— he has\_\_\_ two gods. They say;— he has\_\_\_ no fear... They say;—

— he has\_\_\_ no eyes... They say;— he has\_\_\_ no mouth...

They say, hey, that's real - ly some - thing, they feel he should get—

C B $\flat$  C

— some time. — I say he should watch — his ass, — my friend, —

B $\flat$  C Dm

To Coda

don't lis - ten to — the crowd, they say, "Jump!"

F $\sharp$  Gm C $\sharp$

They say, "Jump!" —

Dm F $\sharp$  Gm $\sharp$  C $\sharp$

(Watch out!)

C<sup>5</sup>

(Ad lib. solo)

(Watch out!)

Coda Dm<sup>7</sup>

D.S. al Coda

1.2. "Jump!"  
3. "Jump!"

F<sup>5</sup>

Gm

C<sup>5</sup>

Repeat ad lib. to fade

Got to be - lieve some - bo - dy. They say  
Got to be - lieve

# Loving The Alien

Words & Music by David Bowie.

$\text{♩} = 116$



The first system of musical notation for 'Loving The Alien' is in 4/4 time. The treble clef staff contains a melody of eighth and quarter notes, with a half note chord at the end of the first measure. The bass clef staff contains a steady eighth-note accompaniment. The system is divided into three measures.



The second system of musical notation continues the piece. The treble clef staff features a half note chord at the start of the second measure, followed by a melody. The bass clef staff continues with eighth-note accompaniment. The system is divided into three measures.



The third system of musical notation continues the piece. The treble clef staff features a half note chord at the start of the first measure, followed by a melody. The bass clef staff continues with eighth-note accompaniment. The system is divided into three measures.



The fourth system of musical notation continues the piece. The treble clef staff features a half note chord at the start of the first measure, followed by a melody. The bass clef staff continues with eighth-note accompaniment. The system is divided into three measures.





First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff has a whole rest in the first measure, followed by a half note G4, a half note A4, and a half note B4. The bass staff has a half note G2, a half note A2, and a half note B2. The second measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass. The third measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass.



Second system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff has a whole rest in the first measure, followed by a half note G4, a half note A4, and a half note B4. The bass staff has a half note G2, a half note A2, and a half note B2. The second measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass. The third measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass.

1. Watch - ing them      come    and    go, —      the Temp - lars    and    the  
tor - ture    goes...      Knights who'd give you  
3. Think - ing of a      diff - 'rent time: —      Pa - le - stine a  
come    and    go, —      to - mo - rows    and    their



Third system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff has a whole rest in the first measure, followed by a half note G4, a half note A4, and a half note B4. The bass staff has a half note G2, a half note A2, and a half note B2. The second measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass. The third measure has a whole rest in the treble and a half note G2, a half note A2, and a half note B2 in the bass.

Sa - ra - cens. —      They're tra - vel - ling the Ho - ly Land, —  
an - y - thing, —      they bear the cross of Coeur de Le - on:  
mod - ern prob - lem,      bount - y and your wealth in land,  
yes - ter - days,      Chris - tians and the un - be - liev - ers

1. Baug

op - en - ing te - le - grams, oh ho. — 2. Tor - ture comes and  
 sal - va - tion for the mir - ror blind, oh ho. —  
 ter - ror in a best - laid plan, oh ho. — 4. Watch - ing them  
 hang - ing by the cross and nail, oh ho. —

2. Baug

But if you pray all your sins are hooked up - on —

F/A

the sky. — Pray and

Am

the heath - en life will dis - ap - pear. —

Fm<sup>9</sup>

G N.C.

Tempo 1

C



Pray'rs

D/C



they hide the sad - dest view;

be - liev - ing the strang -

- est things, —

lov - ing the a -

li - en. —

And your pray'rs,


  
 they break the sky in two; be - liev - ing the strang -


  
 - est things, lov - ing the a -


  
 To Coda  $\Phi$ 

  
 li - en. D.S. al Coda


  
 You'll pray till the break of

D/C

E<sup>b</sup>/C

dawn. be - liev - ing the strang - est things,

D/C



lov - ing the a - li - en. And you'll be -

C



D/C



- lieve you're lov - ing the a - li - en,

E<sup>b</sup>/C

be - liev - ing the strang - est things, lov - ing the a -






li - en.



be - liev - ing the strang -



est things, lov - ing the a -




li - en.

# Hallo Spaceboy

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 130

N.C.

Spoken: If I fall, moon dust

The first system of musical notation for 'Hallo Spaceboy'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line contains four measures, each with a whole rest. Below the vocal line, the lyrics 'Spoken: If I fall, moon dust' are written. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The piano part begins with a whole rest in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The piano part ends with a whole rest in the fourth measure.

will cover me.

The second system of musical notation. The vocal line continues with four measures, each with a whole rest. The lyrics 'will cover me.' are written below the vocal line. The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The piano part ends with a whole rest in the fourth measure.

Bm<sup>6</sup>

Gmaj<sup>7</sup>b<sup>5</sup>

The third system of musical notation. The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The piano part ends with a whole rest in the fourth measure. Chord diagrams are provided for the first and third measures: Bm<sup>6</sup> (B, D, F#, A, C#) and Gmaj<sup>7</sup>b<sup>5</sup> (G, B, D, F, A).

Bm<sup>6</sup>

The fourth system of musical notation. The piano accompaniment continues with a half note in the first measure, followed by a half note in the second measure, and then a half note in the third measure. The piano part ends with a whole rest in the fourth measure. A chord diagram for Bm<sup>6</sup> (B, D, F#, A, C#) is provided for the first measure.

Gmaj<sup>7b5</sup> 2fr    Gmaj<sup>7</sup>    Em<sup>6</sup>    F#7omit3    Bm    Bm<sup>b5</sup>

1. Space - boy, - you're  
 2. Ground to Maj -

Bm    Bm<sup>b5</sup>    Bm

sleep - y now, -  
 - or: bye - bye Tom, -

Your sil - hou - ette

G    G(b5)    G    G(b5)

is so sta - tion - ar - y.  
 Death is suc - coured, count down from -

G    Bm    Bm<sup>b5</sup>    Bm

You're re - leased, but your cus - to - dy calls, -  
 Pla - net Earth - is con - trol

arms. And I wan - na be free. }  
Do you wan - na be free? }

Don't you wan - na be - free? — Do you like girls or

boys? It's con - fus - ing these days.

But moon - dust — will cov - er you, —

**Chords:** Bm<sup>b5</sup>, Bm, G, G(b5), G, G(b5), G, A, A(b5), A, Fmaj<sup>7</sup>, Fmaj<sup>7b5</sup>, Fmaj<sup>7</sup>, G, G(b5), G.

**F#**

cov - er you. So bye - bye love.

**Bm**

**G**

Yeah, bye - bye love. Hal - lo Space -

**Bm**

- boy. (This cha - os is kill - ing me.)

**Em<sup>6</sup>/G**

*Vocal 1<sup>o</sup> Only*

**Em<sup>6</sup>** **F#7** **1. Bm**

Hal - lo Space - boy.

*To Coda*



Em<sup>6</sup>

2.

Bm



Space - boy,

you're sleep - y now...

This cha - os is

Bm



kill - ing me...

Em<sup>6</sup>/B

This cha - os is kill - ing me...

Edim7/B

Bm

So bye-bye love. —

G/B

Yeah, bye-bye love. — (Instrumental)

A

Do you wan-na be free?

F

Bm(add9)

Yes, I wan-na be free. Hal-lo Space-boy,

*D.S. (2°) al Coda*

**Gmaj7**

you're sleep - y now... **G<sup>6</sup>** 3 Do you like girls or

**Coda**

**Bm**

Space - boy, **G** you're sleep - y now...

**Em<sup>6</sup>** **F#7** **Bm**

Hal - lo Space - boy.

**Em<sup>6</sup>/G** **Em<sup>6</sup>** **F#7** **Bm** **Em<sup>6</sup>/B**

Hal - lo, hal - lo. (Voice loop)

**Words by David Bowie.**  
**Music by David Bowie, Reeves Gabrels & Mark Plati.**

N.C.

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A C E

You lit - tle won - der, lit - tle won - der you. — { 2. Big screen dolls,  
4. Ma's hap - py na - tion,

C<sup>#m</sup> 4fr A C

tits and ex - plos - ions. Sleep - y time, bash - ful but nude. }  
sit on my Kar - ma. Dame Me - di - ta - tion, take me a - way. }

E C<sup>#m</sup> 4fr A

Lit - tle won - der, then; lit - tle won - der. You lit - tle won - der, lit - tle

1. C E N.C.

won - der you. —



2.  
C D/C E N.C.

won - der you.

E N.C. E B N.C.

F# N.C. F# C# 4fr N.C.

Send - ing me

G Aadd9

so far a - way. So far a - way.

B

1.

So far a- way. So far a- way.

2.

So, so far a- way.

Lit - tle won - der,

B

N.C.

lit - tle won - der you.

E B E

Send - ing me so far a - way. —

A add9 B

So far a way. — So far a way.

1, 2. 3.

So far a way. So, so far a way.

The musical score is written for guitar and piano. The key signature is E major (three sharps). The guitar part features chords E, B, and G. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The lyrics are: 'Send - ing me so far a - way. — So far a way. — So far a way. 1, 2. 3. So far a way. So, so far a way.'

4.

So, so far a way.

Lit - tle won - der.

You lit - tle won - der you.

N.C.  
(Whisper)  
You lit - tle won - der you.

E C<sup>#</sup>m A C

You lit - tle won - der, lit - tle won - der you. —

E C<sup>#</sup>m A C

E C<sup>#</sup>m A

Lit - tle won - der, then; lit - tle won - der. You lit - tle won - der, lit - tle

C D/C E

won - der you. —



# I'm Afraid Of Americans

Words by David Bowie.  
Music by David Bowie & Brian Eno.

♩ = 86



Da da da da da da da da da da.

John-ny's in A - me - ri - ca, low tech's at the wheel.

Da da da da da da da da da da.

No - one needs a - ny - one, they don't ev - en just pre - tend.

Da da da da da da da da da da da da. John-ny's in A - me - ri - ca. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -

- ri - cans.

John - ny's in A - me - ri - ca.

Da da da da da da da da da da.

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature has two flats (B-flat major). The vocal line begins with a whole rest, followed by a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter rest, then an eighth note G4, an eighth note F4, and a quarter note E4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional rests.

John - ny wants a brain, John - ny wants to suck on a coke. —

The second system continues the musical score. The vocal line starts with a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment maintains the eighth-note pattern in both hands.

John - ny wants a wo - man, John - ny wants to think of a joke. —

The third system continues the musical score. The vocal line starts with a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment maintains the eighth-note pattern in both hands.

Da da da da da da da da da da.

John - ny's in A -

The fourth system concludes the musical score. The vocal line starts with a quarter note G4, an eighth note A4, and a quarter note Bb4. This is followed by a quarter note G4, an eighth note F4, and a quarter note E4. The piano accompaniment maintains the eighth-note pattern in both hands.

First system of the musical score. The vocal line (treble clef) begins with the lyrics "- me - ri - ca." followed by "Da da da da da da da da da da." and then "I'm a - fraid of A - me-". The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

Second system of the musical score. The vocal line continues with "- ri - cans," followed by "I'm a - fraid of the world,—" and "I'm a - fraid I can't". The piano accompaniment maintains the same rhythmic pattern as the first system.

Third system of the musical score. The vocal line continues with "help it," followed by "I'm a - fraid I can't." and "I'm a - fraid of A - me-". The piano accompaniment continues with the same rhythmic pattern.

Fourth system of the musical score. The vocal line continues with "- ri - cans," followed by "I'm a - fraid of the world,—" and "I'm a - fraid I can't". The piano accompaniment continues with the same rhythmic pattern.



help it, I'm a - fraid I can't. I'm a - fraid of A - me - ri - cans.

N.C.  
John - ny's in A - me - ri - ca, John - ny looks up at the stars, —

*Drum rhythm*

John - ny's combs his hair and John - ny wants pus - sy in cars. — John - ny's in A -

-me - ri - ca. John - ny's in A -

Da da da da da da da da da da.

-me - ri - ca. I'm a - fraid of A - me -

Da da da da da da da da da da.

- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

help it, I'm a - fraid I can't. I'm a - fraid of A - me -



- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't

This system contains the first line of the musical score. It features a vocal melody in a treble clef with a key signature of one flat (B-flat) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "- ri - cans, I'm a - fraid of the world, I'm a - fraid I can't". The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment features a steady eighth-note pattern in the bass and a more complex sixteenth-note pattern in the treble.



help it, I'm a - fraid I can't. I'm a - fraid of A - me -

This system contains the second line of the musical score. The vocal melody continues with the lyrics: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The piano accompaniment maintains the same rhythmic patterns as in the first system.



- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't

This system contains the third line of the musical score. The vocal melody continues with the lyrics: "- ri - cans, I'm a - fraid of the words, I'm a - fraid I can't". The piano accompaniment continues with the same rhythmic patterns.



help it, I'm a - fraid I can't. I'm a - fraid of A - me -

This system contains the fourth line of the musical score. The vocal melody continues with the lyrics: "help it, I'm a - fraid I can't. I'm a - fraid of A - me -". The piano accompaniment continues with the same rhythmic patterns.

- ri - cans. God is an A -

-me - ri - can. God is an A -

*R.H. Tacet 1°*

-me - ri - can. God is an A -

-me - ri - can. God is an A -

*Repeat ad lib. to fade*

# Slow Burn

Words & Music by David Bowie.

♩ = 108

N.C.



Am/E



Am/E




1. Here shall we live  
2. These are the days,

in this ter - ri - ble town.  
these are the strang - est of all.



But the price for our eyes shall squeeze them  
 These are the nights, these are the

tight like a fist. dark - est to fall. And the walls But who knows show a pair of

eyes ech - oes in te - ne - ment halls. But we'll

dance Who knows, in the dark and they'll play with their lives. though the years slay them all.

8 Dm



And the slow burn, lead - ing us  
 Like the slow burn, lead - ing us  
 (8) the slow burn, lead - ing us

on and on and on... and on and on... And the slow burn,  
 on... and on and on... Like the slow burn,  
 on and on and on... Like the slow burn,

turn - ing us round and round... and round... There's  
 turn - ing us round and round... and up - side down. And  
 turn - ing us round and round... and round...

But who are we, so small in times such as these?  
 fear ov - er - head, there's fear ov - er - ground.  
 here are we, at the centre of it all.

F F/E F/D F/C Dm F F/E F/D F/C Bb Bb/A Gm

To Coda  $\Phi$

G $\flat$

F



Slow

burn.

Am/E



F



Slow burn.

Am/E



1.

2.

D.S. al Coda

Like

$\Phi$  Coda

F



Am/E



Repeat to fade

burn.

Slow

# Everyone Says "Hi"

Words & Music by David Bowie.

$\text{♩} = 104$

C

Am

C

1. Said you took a big—  
2. Said you sailed a big—

Em

Am

Cmaj7

— trip.  
— ship,

they said you moved a - way.—  
said you sailed a - way.—

F

G

C

Hap - pened oh so qui - et - ly they say.—  
Did - n't know the right ——— thing to say.—

Am<sup>7</sup> C Em

Should - 've took a pic - ture,  
I'd love to get a let - ter,

Am Em F

some - thing I could keep, — buy a lit - tle frame, —  
like to know what's what, — hope the wea - ther's good, —

G Dm G

— some - thing cheap — for you. —  
— and it's not too hot. — for you. —

Dm 1. G C

— Ev - 'ry - one says hi. —



Am7 C Am7

2. G Dm G

Ev - 'ry - one says hi, — ev - 'ry - one says

hi, ev - 'ry - one says don't stay in a sad —

— place. Where they don't care how you are, — ev - 'ry - one says

Em F G

Detailed description of the musical score: The score is written for guitar and piano. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for each measure. The lyrics are: 'Ev - 'ry - one says hi, — ev - 'ry - one says hi, ev - 'ry - one says don't stay in a sad — — place. Where they don't care how you are, — ev - 'ry - one says'. The chords are: Am7, C, Am7, G, Dm, G, Dm, Em, F, G.

C Am<sup>7</sup> C Am<sup>7</sup>

hi.

B<sup>b</sup> Dm Am<sup>7</sup>

If the mo - ney is lous - y, you can al - ways come—  
 If the food gets you lear - y, you can al - ways phone—

A<sup>b</sup> C Am

— home.— We can do the old things,  
 — home.— We could do all the good things,

F Am Dm

we can do all the bad things.— Don't stay in a  
 we could do it, we could do it, we could do it.

Em F G N.C.

bad place, where they don't care how you are. Ev - 'ry - one says

Dm Em F

hi, Ev - 'ry - one says hi.

G Dm Em

Ev - 'ry - one says hi. (Ev - 'ry - one says hi.) And the girl next  
Ev - 'ry - one says  
Ev - 'ry - one says  
Ev - 'ry - one says

F G 4° to fade

door, (Ev - 'ry - one says hi.) And the guy up - stairs  
hi, And And your mum and dad  
hi, And your big fat dog  
hi,